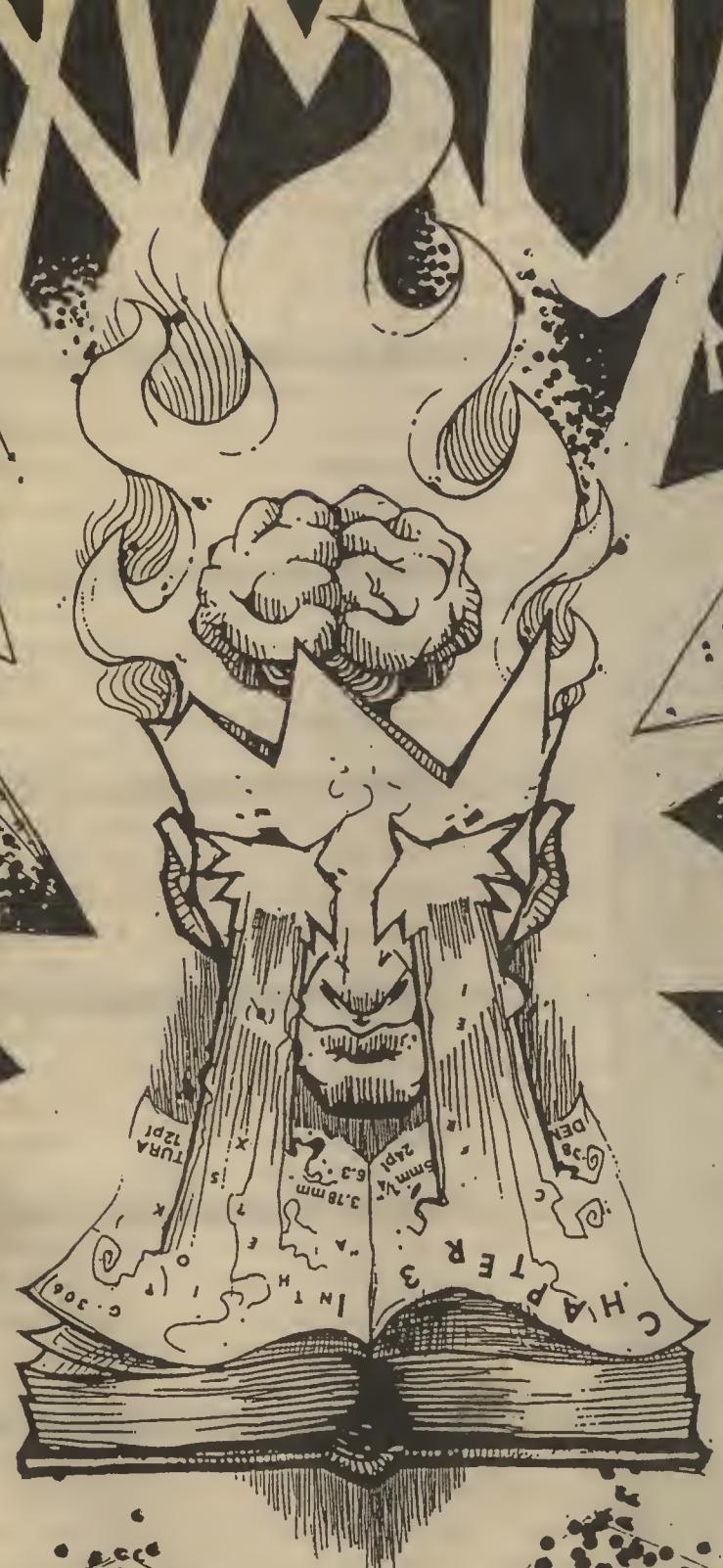


MAXIMUM ROCK 'N' ROLL



EDUCATION.
SPECIAL
ISSUE

17 NOV 97: \$3. FUCKS

MAXIMUMROCKNROLL

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SUBSCRIPTIONS: (postpaid prices)
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BACK ISSUES AVAILABLE:

Back issues 149-150, 151 Pt 2, 155, 156 Pt 1, 159, 162-163, 165-166, 168-172 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!

Ad Reservations: call to make sure.

Ad Copy In: by 22nd of previous month-- no later!!

Issue out: by 2nd week of following month.

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

AD CRITERIA:

Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Chris Harman, 61 E Arcadia Ave, Columbus, OH 43202

SELL MRR AT GIGS: Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

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Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

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Email: maximumrnr@mindspring.com
(use this mainly for comments & letters.
Use phone for ads & other business stuff)

TOP

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

10

ROB COONS

BOTCH-The Unifying Themes-CD
DEATHSIDER-Life Is A Change-LP
NASUM-World In Turmoil-EP
SEEING RED/CATWEAZLE-split-10"
V/A-Taking Liberties-7"

CIRCLE ONE-Are You Afraid-CD
GEHENNA/CATHARSIS-split-LP
OCHRE/LEFT FOR DEAD-split-EP
V/A-Reality Volume #2-LP
FUN PEOPLE-live

DR. DANTE

INFECTIONS-Kill-LP/SUGAR SHACK-5 Weeks-LP
THE SOLUTIONS-Sweet Bloody Cherry Pie-45
REGISTRATORS-4 Vibrate-EP
STATICS-Punk Rock And Roll-LP
THE SMUGGLERS-Buddy Holly-EP

ROOM 41-Eternal You-EP/V/A-World of Friends-LP
LOUDMOUTHS /SEX OFFENDERS-split-45
REGISTRATORS-4 Vibrate-EP
THE SIRES-Rule OK-EP
SESSO KRIMINALE-Just To Tease You-EP

JEFF HEERMANN

IGGY AND THE STOOGES-California Bleeding-LP
ROOM 41-Eternal You-EP
SUPERCHARGER-LP
ELECTRIC FRANKENSTEIN/HELLACOPTERS-EP
REGISTRATORS-4 Vibrate-EP

LOUDMOUTHS/SEXOFFENDERS-split-EP
OBLIVIANS-At Melissa's Garage-EP
SICK THINGS-Sounds Of Silence-CD
CARPETTES-The Early Years-CD
PERSUADERS-Rock Bottom-EP

TOM HOPKINS

V/A-Deep In The Throat Of Texas-LP
OCHRE/LEFT FOR DEAD-split-EP
IVICH/E-150-split-EP/ROOM 41-Eternal You-EP
HEALTH HAZARD/SAWN OFF-split-EP
FYM-Free Your Mind-EP

GEHENNA/CATHARSIS-split-LP
V/A-Southeast Hardcore-EP
AGORAPHOBIC NOSEBLEED/ENEMYSOIL-split-EP
RONDELLES-He's Out Of Sight-EP
OBLIVIANS-At Melissa's Garage-10"

CAROLYN KEDDY

INFECTIONS-Kill-LP/CAMPUS TRAMPS-EP
OBLIVIANS-At Melissa's Garage-10"
V/A-A World Full Of Friends-LP/TONICS-CD
SNARKOUT BOYS-Triumph-EP
ELECTRIC FRANKENSTEIN/HELLACOPTERS-split-EP

PERSUADERS-Rock Bottom-EP
CHEATIN' HUSSIES-I Don't Want To-EP
REGISTRATORS-4 Vibrate-EP
STATICS-LP/SUPERCHARGER-LP
UNNATURAL AXE-Is Gonna Kick-CD

RAY LUJAN

PROMS-Bubble Bath-EP/CHOPPER-CD
TRAVIS CUT-No Good..-EP/INFECTIONS-LP
FRANTICS-Downtown Delirium-EP
LOUDMOUTHS/SEXOFFENDERS-split-45
DAGOBAH-Good Rockin Tonight-EP

SHOW WITH GOATS-Oh Oh A Go Go-EP
CROCODILE GOD-Ladders-EP
CHEIFS-Hollywest Crisis-CD/DODGEBALL-CD
SPACE COOKIE-CD/ROOM 41-Eternal You-EP
RIOT GUN-Even Out The Odds-EP

TIMOJHEN MARK

SNUFF-Caught In Sessions-LP
HEALTH HAZARD/SAWN OFF-split-EP
V/A-Deep In The Throat Of Texas-LP
V/A-Reality Vol 2-LP/V/A-Southeast Hardcore-EP
GEHENNA/CATHARSIS-split-LP

V/A-Taking Liberties-LP/TERMINAL DISGUST-LP
SEEIN RED/CATWEAZLE-split-10"
DEATHSIDER-Life Is A Chain-LP
ILL REPUTE-Positive Charged-CD
NASUM-World In Turmoil-EP

ALLAN MCNAUGHTON

SNUFF-Caught In Session-LP
SEEIN RED/CATWEAZLE-split 10"
BARBARA KECK-Jackhammer-EP
EX CATHEDRA-Karma Chameleon-EP
PERIOD PAINS-Spice Girls-EP

V/A-Taking Liberties-EP
HEALTH HAZARD-Discography-LP
V/A-Deep In The Throat Of Texas-LP
NO REASON-Walk Away-EP
F.Y.M.-Free Your Mind-EP

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TOP

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

10**RAIMUNDO MURGIA**

DEFIANCE-No Time-EP
ONE MAN ARMY/THE BODIES-live
RANDUMBS-It's About Time-CD
THE INFECTIONS-Kill-LP
V/A-Deep In The Throat Of Texas-LP

STITCHES/FINAL CONFLICT-live
RANDUMBS-Seven Inch-EP
WESTSIDE BOYS-The Oi Years-LP
RANCID VAT-Blobs Have More Fun-EP
THE SIMONS-Stink With Pleasure-EP

JAH NELL

REGISTRATORS-4 Vibrate-EP
ONE SIZE FITS ALL-I Against The Rule OK?-EP
LARRY-Berkeley Scenester Scum-EP
LOUDMOUTHS /SEX OFFENDERS-split-45
PEECHEES-Games People Play-LP

INFECTIONS-Kill-LP
TONE DEAF PIG-DOGS-Too Early To Tell-EP
ZEN GUERRILLA-Trouble Shake-EP
FRANTICS-Downtown Delerium-EP
RANCID VAT-Blobs Have More Fun-EP

BRUCE ROEHR

WESTSIDE BOYS-The Oi Years-LP
ZYCLON ZEROS-EP/STROMBERG POLKA-EP
SUSPECTS/VIOLENT SOCIETY-split EP
LOUDMOUTHS/SEX OFFENDERS-split EP
V/A-A World Full Of Friends-LP/RANCID VAT-EP

REGISTRATORS-4 Vibrate-EP
V/A-Deep In The Throat Of Texas-LP
RANDUMBS-Seven Inch-EP
V/A-Oi Rare & Exotic-LP
SEEIN' RED/CATWEAZLE-split 10"

LEAH URBANO

BOTCH-The Unifying Themes-CD
GEHENNA/CATHARSIS-split-LP
SAMIAM-The New Red Years-CD
COLLATERAL DAMAGE-Let Me Be Broken-EP
V/A-The Forty Ninth Parallel-CD

LINK 80-Killing Katie-10"
BOYS SET FIRE-The Day The Sun Went Out-CD
INK & DAGGER-The Road To Hell-CD
TOMORROW'S GONE-Faded Grey-EP
OCHRE/LEFT FOR DEAD-split-EP

ZINE TOP 10

Lickety Split-#2
Slug And Lettuce-#50
Pool Dust-#27
Infiltration-#5
Fast Connection-#4

We Aren't The World-#9
Glossolalia-#7
7-11-#5
The Assassin And The Whiner-#7
Please Don't Feed The Bears

RYAN WELLS

REGISTRATORS-4 Vibrate-EP
STATICS-Punk RocknRoll-LP
SICK THINGS-Sounds Of Silence-CD
CHEIFS-Hollywood Crisis-CD
V/A-Deep In The Throat Of Texas-LP

ROOM 41-Eternal You-EP
SUPERCHARGER-LP
UNNATURAL AXE-Is Gonna Kick-CD
V/A-A World Full Of Friends-LP
SNUFF-Caught In Session-EP

TIM YOHANNAN

STATICS-LP/ONE SIZE FITS ALL-EP
ELECTRIC FRANKENSTEIN/HELLACOPTERS-split-EP LOUDMOUTHS/SEX OFFENDERS-split EP
THE DREAD/ANTI-FLAG-SPLIT LP
V/A-Deep In The Throat Of Texas-LP
V/A-What's This Shit Called Punk-EP

V/A-A World Full Of Friends-LP/SOLUTIONS-45
LOUDMOUTHS /SEX OFFENDERS-split-45
INFECTIONS-LP/HONKUS B-Cuz We Wanna-EP
FRANTICS-EP/CHEATIN' HUSSIES-EP
POLITIKILL INCORRECT-Punk Rock Girls...-EP

REMA YOUNG & KENNY KAOS

INFECTIONS-Kill-LP
ROOM 41-Eternal You-EP
REGISTRATORS-4 Vibrate-EP
RANCID VAT-Blobs Have More Fun-EP
CAMPUS TRAMPS-Rock OClock-EP

LOUDMOUTHS /SEX OFFENDERS-split-45
GLUCIFIER/HELLACOPTERS-split-10"
ELECTRIC FRANKENSTEIN/HELLACOPTERS-split-EP
SEWERGROOVES-Dead Letter River-EP
STATICS-Punk Rock And Roll-EP

ZINE SHITWORKERS

Marian Anderson Aragorn
Paul Barger Michelle Barnhardt
Toby Bitter Lily Boe
Sara Bonnel Jerry Booth
Enrico Cadena Chris Charla
Mel Cheplowitz Catherine Cook
Jeremy Cool Rob Coons
Heather Daniels Mikel Delgado
Rafael DiDonato Timothy Doran
Jodi Feldman Jonathan Floyd
Gardner Fusuhara Brian Gathy
Todd Gullion Katja Gussmann
Lance Hahn Harald Hartmann
Chris Harvey Jeff Heermann
Tom Hopkins Jenn Hyman
George Impulse Jux
Kenny Kaos Carolyn Keddy
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Timojhen Mark Mary Jane
Jeff Mason Tobia Jean Minckler
Mundo Murguia Allan McNaughton
Mike Millett Jah Nell
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#149/Oct '95. Manic Hispanic, PetUFO, #165/Feb '97. He's Dead Jim, The Records, The Reclusives, Campus Tramps, Joe Kidd, Bad Luck Millionaires, No-Talents, Blanks 77, Nick Qwik, "Pioneers of Steak, Chumslap, The Humpers, No The Hives, The Freeze, Chris Sped- Punk: GG Allin". Violence, Diferentes Actitudes Juveniles, ding & Other People's Music, Defi- Richard The Roadie, "Roots Of Punk- ance, The Real McKenzies, Savage #174/November '97. Strat- Malignant, Sea Monsters, Dropkick ford Mercenaries, Lickity Murphys, Bou Sou Nezumi, "Roots Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#150/Nov '95. NY Loose, Snap- of Punk--Richard Hell". Her, Sick Boys, Splatterheads,

Pipe, Pregnant Man, Final Con- #166/Mar '97. Walking Abortions, flict, Rawness, Stink, Goblins, Hickey, '77 Spreads, San- Smellie Fingers, "Roots Of Punk- ity Assassins, Cards In -The Essential 1950s". Spokes, Joey Tampon & The Toxic Shocks, Adjec-

#151 pt 2/Dec '95. The Lowdowns, tive Noun, Suicide King, My White Bread Mom, Queen B's, Lenguas Armadas, Trauma, Electric Frankenstein, Turtlehead, De Crew, "Roots of Punk- Serpico, Trick Babys, In/Humanity, -Dead Boys".

The Stains, Varukers, The Pist, Ter- rible Virtue, "The Hardcore Films Of #168/May '97. Cretin 66, Richard Kern".

#155/Apr '96. Third Degree, Pus- "Roots of Punk--SLF, Under- ssy Crush, Surfin' Turnips, Sick- tones".

oids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, #169/June '97. Hard Skin, Hockey Teeth, "The Knights Of Cluster Bomb Unit, Jihad, Malta".

#156 pt 1/May '96. Public Toys, Man, Deface, "Roots of Crunch, Peter & The Test Tube Punk--Clash, Ramones, Babies, Nails Of Hawaiian, Splash Sex Pistols".

4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#170/July '97. Bristle, Mine, Tedio Boys, The 4

#158/July '96. Workin' Stiffs, The Cockroaches, Absconded, Gain, Ashley Von Hurter & The Hat- Meanwhile. Broken, ers, The Process, Brother Inferior, (Young) Pioneers, Hoo- Judge Nothing, Breakups, Not For drat, "You're Dead!", Rent, "Roots of Punk--The "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, #171/August '97. Strych- Brand New Unit, Tone Deaf Pig- nine, Idiots, Patrick Grind- dogs, Round Ear Spocks, David staff of Pelado Records, Mis- Hayes of Too Many Records, anthropists, Racetractor, Vio- Man Afraid, Blind Side, Vox lent Society, Knuckleheads. Populi, Death Wish Kids, Fun

People, Fat Drunk & Stupid, #172/September '97. With- "Roots of Punk--The Dickies". drawls, Judgement, No Motiv, Oppressed Logic, Truents, Left

#162/Nov '96. Phantom Surfers, Can- For Dead, Yellowskin, The dy Snatchers, The Stain, National Weird Lovemakers, Smash Guard, Torches To Rome, Restos Your Face, Flatus, Straight Fosiles, Two Bo's Maniacs, Snuka, Faced, Klaxon, X-It, web de- Redemption 87, Torture Kitty, signer Vic Gedris, filmmaker "Roots of Punk--Los Angeles '77". Doug Cawker.

#163/Dec '96. The Last Sons Of #173/October '97. Hot Water Krypton, The Prostitutes, Wig Hat, Music, Fat Day, Los Tigres The Boys, Let It Rock, Enemy Soil, Guapos, Les Partisans, The Vulcaneers, Half Empty, The Ze- Bristols, My 3 Scum, The Space ros, Deadcats, Teen Idles. Shits, Chris of Pessimiser

TO BOOK OR NOT TO BOOK...

Hey, here's a question: should we do another Book Your Own Fucking Life for next year? Actually, there's not enough time to solicit all your opinions on this, but suffice to say that we aren't sure if this remains a necessary tool for independent bands or whether people don't really use the resource anymore.

I guess what I'm asking, on short notice, is whether there are any seriously interested groups who'd like to team up with us next year on this, but also whether the thing should exist at all, or whether it should perhaps be spun off and run as a non-print, on-line only web site that could be updated on a regular basis.

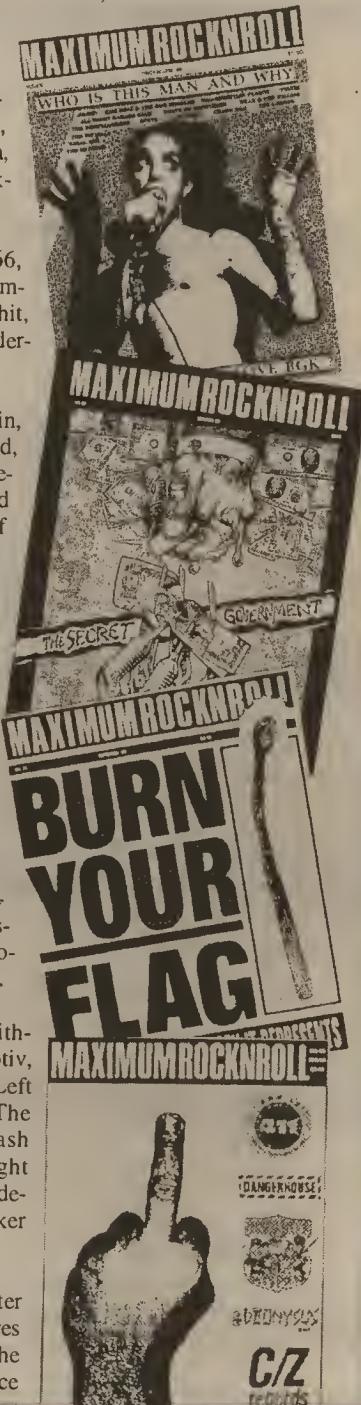
Since time is short in deciding all this, anybody who has serious intentions about helping out on this please get in touch immediately.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

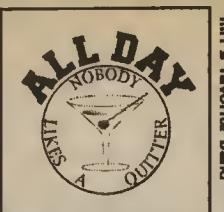
Formats for submitting stuff: We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff: Send photos (B&W preferred, but color OK too), logos, etc. Thanks **Records/zines?** See detailed information listed on the mastheads of the Record Review and Zine Review sections.



BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

Catchy Slogan Goes Here.

ALL DAY
"Nobody Likes A Quitter"
17 song CD
Everything is on this release. All the singles and a bunch of new stuff.



DRAIN BRAMAGED
"Happy Drunx"
15 song CD
Kings of O.C. drunk punk are back with their 2nd full length.



THE FIXTURES
"Dangerous Music Defect"
27 song CD
All the classics from the first 2 LP's plus some compilation tracks.



DAS KLOWN "Live At Zed"
17 song CD
A collection of old and new songs recorded 'live' on April Fool's Day, 1997. Warning: This will offend, so don't be so PCI



INSULT
"I Wanna Be A Burn Victim"
24 song CD
Hardcore! Produced by Seth Putnam of AC.
Coming soon: Insult/A.C. split 12"



NOTHING TO BELIEVE IN
36 Bonds/36 songs CD comp includes The Suspects, Insult, Voodoo Glow Skulls, Dos Klow, The Process, All Doy, Fury 66, The Fumes, Spunk, Vitamin L, Swoons, Drown Bromaged, P.U.S., Gue Gun, Blount, Horace Pinker, Rancid Hell Spawn, R. Collision, Youth Gone Mad, The Meotmen, The Fixtures, Legitlife Defonce, Youth In Aslo, Monkhouse, Cruel & Unusuol, Morol Crux, Noked Aggression, No Consent, Apocalypse Hoboken, Surgeon Generol's Womeng, Shiump, Wrong Woy Right, Perturbed, Medio Blitz, riotgun, & Sonity Assassins.

These releases also available:

Arson Family "La Casa Nostra" CD

Buzzbomb s/t CD

All Day/Stomach split 7"

Dead Beat/Narsaak split 7"

Carol "Prefabricated" 7"

Rancid Hell Spawn "Axe Hero" CD

P.U.S. "A Life In Fear" 7"

Las Crudas "Conciones Poro Liberor Nuestros Fronteros" LP

Brother Inferlar "Anthems Far Greater Salvation" LP

Dos Klow "Sink or Swlm" 7"

The Fixtures "Screw The World" 7"

Dos Klaw "Haly Crap!" CD/LP

Fuckface/Hickey split 7"

Dos Klaw/Drain Bramaged split 7"

Na Fraud "Babewatch" 7"

CD = \$8ppd N. America/\$10ppd World

LP = \$7ppd N. America/\$10ppd World

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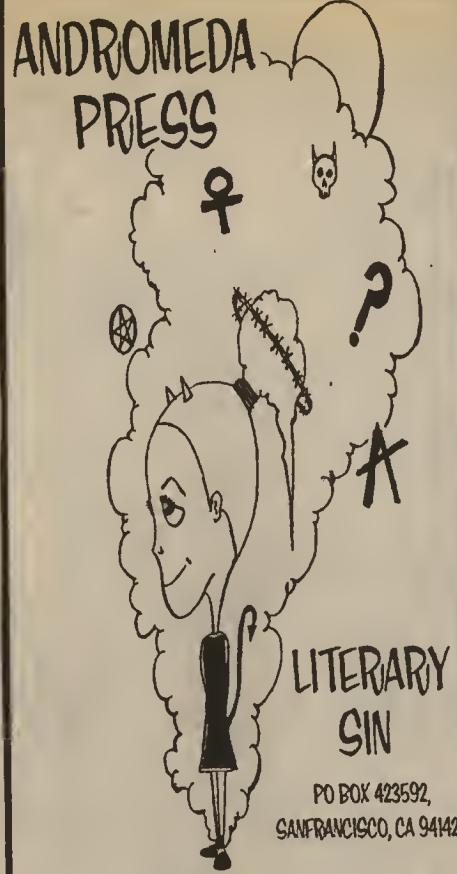
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SEND 2, 32 CENT STAMPS FOR OUR FLAUNG CATALOG OF BOOKS

SUPER DUPER SEVEN-INCH SALE!



I'm sick of looking at this shirt! From NOW til the end of 1997, you can buy ANY FOUR Bulge 7-inch vinyl things for TEN BUCKS, postpaid, US & Canada. FIFTEEN BUCKS postpaid elsewhere. Mix 'em! Match 'em! Mangle 'em! What fun!

* WHAT YOU GOT TO CHOOSE FROM *

Bulge 1 • BORIS THE SPRINKLER
"Grilled Cheese" b/w "Bad Guy Reaction"
Bulge 2 • BORIS THE SPRINKLER "Male Model" + 2
Bulge 3 • BORIS/MEATMEN split 6-song ep
Bulge 5 • SPENT IDOLS "Chinese Suicide"
Bulge 6 • TANTRUMS "See You Later" + 2
Bulge 8 • BORIS/SONIC DOLLS split 6-song ep

ALL THIS SHIT 4 FOR *10 PPD
BUT STILL 13 ('S OVERSEAS) PPD SINGLY! (get it?)



SURE WE GOT BORIS THE SPRINKLER CDs! DON'T YOU!
Bulge 9 • meg anal.
Bulge 4 • SAUCER TO SATURN
Bulge 6 • TESTICLED POCO MACHINE
*8 postpaid in the US & Canada,
*10 ppd. elsewhere! Who!



No fricking checks!
US money only, drip
LAST SONS OF KRYPTON 45s are still in stock at many distributors, but I got 0!
DO make money orders out to
BULGE RECORDS
POB 1173
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"A swift kick in the Bulge!"
GEORGE CARLIN!!! That's the last fucking straw!

new **FAT** stuff!



Bracket

"Novelty Forever"
cd/lp/cass

Lagwagon

"Double Plaidinum"
cd/lp/cass

No Use For A Name

"Making Friends"
cd/lp/cass

Snuff

"Potatoes And Melons."
cd/lp

Hi-Standard

"Angry Fist"
cd/lp/cass

Peepshow

video compilation
vhs/pal

CD - \$10 LP - \$8 CASSETTE - \$8 VIDEO - \$10

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TEEN IDOLS

"Self Titled"



CD/LP DON013



RIVERDALES

"Storm The Streets"



CD/LP/CASS DON010



LIMP

"Pop And Disorderly"



CD/LP DON008

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8/15/97

THUG GREEN MACHINE

Split 7". #BO44. 3 from T, 3 from GM.
Earsplitting WI grindcrush goes toe-to-toe
with screaming megaton JAP hatesludge
in a furious heavyweight free-for-all !!!
1st 300 via mail on colored vinyl !

TOMSK-7 BORIS

Split 7". #BO43. 5 from T-7, 1 from Boris.
A whirling dervish of m/f vocal AZ powerblast
challenges massive, pounding JAP sludgecore
to a blood-crazed cage fight to the finish !!!

Lightning speed vs. brute force !!!
Limited Mail and Japan/US band editions !
TOMSK 7 touring w/ DBE & GOB in JUL/AUG!

ENEMY SOIL AGORAPHOBIC NOSEBLEED

Split 7". #BO39. 3 from ES, 10 from ANb.
Raging VA powergrind fights the ultimate
deathmatch with crushing light-speed Boston
ultragrind !!! No holds barred !
1st 300 via mail on ltd. colored vinyl !

SUPPRESSION CRIPPLE BASTARDS

SPLIT LP IS OUT OF PRINT !!!
You Snooze, You Lose. Don't order it.
Next: CATTLEPRESS/ANb split LP & ULCER CD

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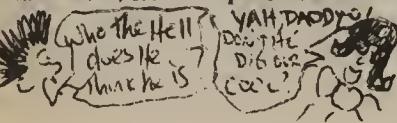
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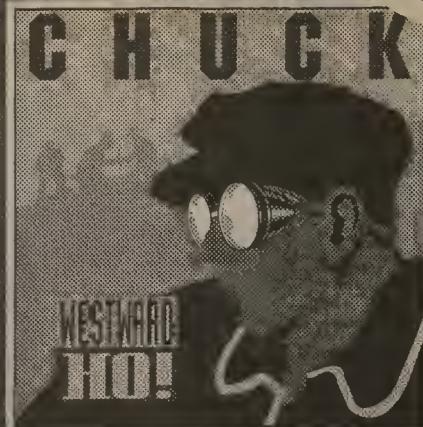
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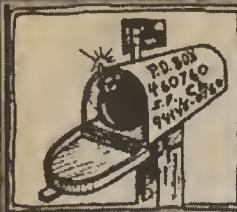
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Dear
MRR,

This is just a remark to the letter by Anthony Walker from England in issue #172, where he slagged MRR for the Hard Skin interview in issue #169... Well, I would just expect a little bit more brightness by a "native" English speaker, 'cos even for me as a German it was obvious that Hard Skin is a fake, a parody...

So no reason at all to bash MRR for that piece (there are plenty of others though...). And there's a little hint for you Anthony: ever heard of the band Wat Tyler??? Cheers,
Ralf aka Spitbrother/ spitbrother @swol.de

PS.. or is Anthony's letter part of the scam? Ok, you can call me dumbass then...



Hey Jeff M.,

I liked your response to Derek Rodriguez's letter in #172....about being "non-political". I could not have said it any better myself; "while you wave the flag, they're laughing all the way to the bank". What so many people don't understand is the extent of indoctrination of patriotism that exists in this society. If one expresses a non-mainstream opinion, or criticizes "amerikkkan values" they are labeled a communist, or something like that. Also, what Derek fails to realize is that punk rock originally came from working class kids in England who were anarchists, and hated mainstream values. U.S. punk was not political, but later on, many bands were/are very political (left -leaning). You should try and see Fred Weisman's film: "High School", circa the 1960's. I cannot remember when it came out. co-option is not an option....

Lisa Alcock



Heya, Jen!

One thing that got brought up in your interview with Racetraitor (good interview, by the way) is that both you and them claim that the white working class "aren't being duped", which I have to strongly disagree with. When RT views political issues solely on the basis of race (i.e. all white Americans are exploiters, while all non-whites are exploited) it ignores the major influences of class structures in the US and in its economic colonies. The assumption that they apparently make is that the benefits that US workers have were somehow granted to them solely through the US imperialist system, as opposed to being earned by the long and often bloody struggle of the labor/union movement from the 19th century on. Also, the same people in positions of economic power in the US that perpetuate economic imperialism are the ones who are trying (and succeeding) in taking away all of those rights from workers in the US. While it's always important to link struggles and especially to point out implicit or explicit racism in the primarily white US left (and the labor movement is chock full of this), I think it's really shortsighted for a bunch of middle-class punks to write off struggling workers simply because they're white...especially since the main groups that're organizing these people and addressing their concerns are white supremacist groups! I'd much sooner see those people showing solidarity with third-world workers against the corporate interests that are screwing both of them over (the third world much more than the US, but still) than to see them blaming the "Zionist occupational government".

Sorry to rant, but the political worldview being expressed by RT seems so based on the issue of racism and racism only, so much so that it seems like almost an

excuse for white people not to do anything other than sit back and wallow in white liberal guilt, rather than deal with their ingrained racism (in addition to sexism, classism, homophobia, etc) and then take action from there, much like RT urge Black people to do in regards with race and imperialism (a point I agree with totally). Thanks,
Mike Saboo

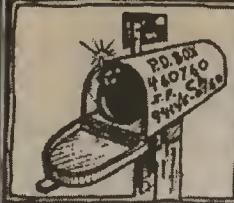
Hi Mike,

Just a quick note - The interview was done by Mike S. from Chicago, I just wrote the introduction. Jen



Hey Jen,

Just read your column and wanted to make a few comments. First off I'm pretty much in agreement that if you don't wear the punk rock uniform people are kinda apprehensive about you. I recently shaved my beard into a mustache and man it just freaked people out. I mean a mustache? (with no goatee or anything) that's just not done. Everyone was making comments such as "why did you do that?" "weird" or "wow, now you really look like narc." Anyway, the main thing I wanted to comment on was the line "why aren't the women who are liked and respected the ones who are doing zines and networking, instead of the girls who are cute and dress nice?" Now while I think being popular because of the way you look is pretty stupid I don't see how doing a zine should make you popular either. For me it's how people relate to each other that matters, if someone does a zine or puts on shows or whatever but is also jerk I don't see why I should like them. Punk is already plagued with the myth that producers (zine editors, band members, label owners) are somehow more important than regular punx



(though less than in mainstream culture). like you said personal relationships

and interaction are important, far more important I believe than how you look or what it is that you do. Besides there's no reason someone can't be friendly, active in the scene, and a snappy dresser to boot. Sorry that I kinda drifted away from the gender politics that was the main focus of that section. Also I'm glad to see you're going to keep your personal style of writing as one of MRR's bigger problems is that it's seen as this big faceless entity (am I quoting you there?) and was kinda worried when I read your August column that you were slipping into that mindset.

TTFN.

George Sweetman/Sleepless Nights Publications & Distribution, PO Box 523 Stn. M/ Calgary, AB/T2P 2J2/ Canada/ sweetman@freenet.calgary.ab.ca



Maximum Rocknroll,

This is in response to Nick Fitt's August #171 column which has to be the stupidest column I have ever read. Hands down.

First you say, "Neither will [help change the world] reading irresponsible anarchist drivel like Working Sucks!" and "It seems to me that __ sucks is the only argument an anarchist can get out." Well Mr. Nick Fitt working does suck and it's fucked up society pushes working, getting married, and having kids, ending up like all the other sheep. Anarchists say everything sucks because just about everything does suck.

You go on to criticize Food Not Bombs saying, "This seems to be the punkest thing in town these days" and "I think they ought to serve spikes and leather in-

stead of food". What the hell is that supposed to mean. Yes, punks are involved, who gives a shit, the thing that matters is that they are feeding hungry people who don't have opportunities that you have. Believe it or not there are people out there who have to dig through garbage cans to get their dinner. You go on to say Food Not Bombs is "led by politically ignorant anarchists, they feed people food that they pay for. For free." Yes, for free motherfucker! This government that you speak of sure ain't feeding the hungry people living on the streets. They don't care about us at all, so we have to do it ourselves. I just don't see how you could criticize people for feeding the hungry, who don't have a penny to their name. So what if they're punx, doesn't everybody need to get involved?

What does it matter if they wear spikes. They're doing something constructive, what the hell are you doing? Bitching about anarchists. Bitching about how you don't like hardcore. Good, hardcore doesn't like you. Why do you even write for a punk rock fanzine? Maybe you should just go get a nice cushy comfortable office job, a wife and kid, and vote for Bob Dole. For sure.

Maybe you just haven't ever been hungry because you've always had your mommy and daddy to feed you, but some people don't have that opportunity, so stop bitching and help. Anarchy wouldn't be so bad! Please respond, Nick Fitt.

Nathan Oman

P.S. I ordered patches about 3 months ago and sent my money, but you gypped me. Not surprised.



Dear MR&R,

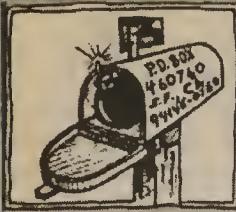
This letter is a response to the ahistorical nonsense spouted by columnist Nick Fitt in MRR 170. Nick's newfound enthusiasm to Leninist class struggle is no doubt a fresh-

man phase which will soon be discarded. I would presume that the esteemed Mr. Hooligan would set the record straight but I recall that your columnists are not allowed to discuss each other's writings.

Nick makes some sweeping generalizations about the Russian revolution and civil war of 1917-21. While he may regard the Bolshevik seizure of power as "the way forward for all humanity", I view it as a betrayal of the revolutionary aspirations of the Russian working peoples by a power-hungry band of "professional" revolutionaries. My own opinions aside Nick simply does not have his facts straight. His methodology wouldn't pass Comp. 101. He cites no authors or monographs except Reed's *10 Days That Shook The World*, which is an account of a pro-Bolshevik journalist and is by no means an unbiased work of history.

Nick asserts his stance might offend "middle class, pacifist liberals posing as revolutionaries." I'm neither pacifist, liberal, or middle class but I take offense. To reveal my bias I will state up front that I'm an anarchist punk rocker who got interested in anarchism from the music of Crass, Conflict, Discharge, etc. back in the early 80's. My political affiliation since has been with groups like the Anarchist Youth Federation and Profane Existence.

Nick supports the crushing of the 1921 Kronstadt uprising. He lays charges of pro-capitalism and anti-Semitism against the Kronstadt rebels without citing any factual basis for his accusation. The Kronstadt uprising was an insurrection by the radical sailors of the Baltic fleet who had been the most radical force in 1917 revolution. Indeed, the sailors provided much of the organized military force used to overthrow the provisional government and in-



stall the Bolsheviks in power. These sailors, representing the most radical vanguard of the Russian proletariat felt that the Bolsheviks had betrayed the aims of the revolution with their increasingly authoritarian rule. In response they revolted against the regime, hoping to spark a nationwide revolt. Unfortunately the Soviet regime had too great a monopoly of force and Trotsky personally oversaw the liquidation of the rebels - thereby casting anarchism onto "the dustheap of history." In my studies of the Kronstadt uprising I don't ever remember reading about pro-capitalist or anti-Semitic programmes put forth by the Kronstadt rebels. I direct interested readers to Paul Avrich's book *Kronstadt, 1921*, Princeton, 1970.

To support the suppression of the Kronstadt uprising is to support the imposition of Marxist dictatorship at the expense of further revolutionary and anti-authoritarian change.

Next Nick says he supports the suppression of the "libertarian" (not anarchist?) forces in the Ukraine. 1917-1921 Ukraine was a cauldron boiling over with conflicting political parties and groups, most of whom had their own armies. Nationalist, monarchist, anarchist, socialist, and Bolshevik groups were all in conflict over the future of the Ukraine. I'm assuming Nick is referring to the anarchist partisans of Ukraine who took their name from their military and political leader Nestor Makhno. The Makhnovists were peasants and workers fighting for an end to domination of Ukraine by petty bourgeoisie nationalists, Russian monarchists, and the authoritarian Marxists. Insurrectionary Ukraine provides the greatest

example of anarchist principles in action outside of the Spanish revolution and civil war or 1936-39. Makhno even allied with the Bolsheviks for a time to defeat the White (counter-revolutionary) General A. Denikin. However, Trotsky and Lenin betrayed the Makhnovists and crushed the insurrection in Ukraine and with it the revolutionary aspirations of its people. Stalin finished the job with the "terror famine" of the 1930's. I would recommend P. Arshinov *History of the Makhnovist Movement*, 1923, Berlin. (Available from AK Books) or Michael Malet's book on the makhnovists (try a university library). Also useful is Avrich, Paul, *The Anarchists in the Russian Revolution*, Ithaca, 1973, and Avrich, Paul, *The Russian Anarchists*, Princeton, 1967. And of course Maximov, Grigori, *The Guillotine At Work*, Chicago, 1940.

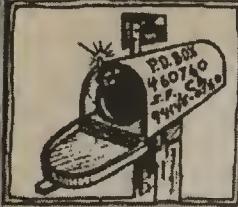
The anarchist critique of Marxism as authoritarian is nothing new and predates the events in Russia for certain. In the struggle for the orientation of the First International anarchism clashed with Marxism which was still being cooked up by Marx and Engels. Mikhail Bakunin, an anarchist revolutionary and ideologue of the 1840's-70's, was quick to detect the nature of Marx's ideas. Speaking to the International, Bakunin said, "I detest communism, because it is the negation of liberty, and because I can conceive of nothing human without liberty. I am not a communist because communism absorbs all the powers of society into the state; because it necessarily ends in the centralization of property in the hands of the state, while I want the abolition of the state - the radical extirpation of the principle of authority and the tutelage of the state, which on the pretext of making men moral and civilized, has up to now enslaved, exploited, and oppressed them." This fifty years before the Russian revolution.

The Soviet Union "ultra demo-

cratic"? What a load of crap. "Soviet democracy" was an incredible farce. Where is the democracy in a one party state? Nick brings up the Duma election results. Much more relevant are the results of the election of delegates to the constituent assembly in which the Socialist Revolutionary Party (agrarian socialists with a land reform program) won some 60% of the vote, the Bolsheviks garnered less than 30% in what was the only vaguely democratic election in pre-'91 Russian history. The Bolshevik response was of course to violently disperse the assembly and imprison non-Bolshevik delegates. Of course the anarchists fielded no candidates.

Nick states that Lenin did not lead to Stalin and that he supports the Soviet Union up to 1928. This is historical wishful thinking. Marxist regimes under any leader result in authoritarian centralization of power by the state. Lenin, Stalin, Mao, Castro, Hoxa, *et al* represent the same trend in statism. The concentration of power by the state at the expense of individual freedom and localized autonomy and decision making. The foundations of Stalin's police state were laid by Dzerzhinski's Cheka in 1918 not 1928. State terror was part and parcel of Bolshevism from day one. Stalin merely used his bureaucracy to perfect this terror to its horrifying excess. Check out Medvedev, Roy, *Let History Judge*. Or any of Robert Conquest's books on the greater terror and you'll see the roots of Stalinist oppression are far deeper rooted in Marxist thought than to be ascribed to Stalin alone.

Now, I don't even want to get started with Nick's views on class, nationalism, or music. I've taken up enough space discussing ancient Russian history. I urge anyone who is interested to read about anarchism and its experimental application to daily life during the



Russian and Spanish revolutions. Contact AK Press, Left Bank Books, Profane Existence or similar distributors of radical literature for reading material, or stroll down to your local university library. Solidarity, Felix Havoc/ Havoc Records, Code XIII

P.S. The Bombshelter, Mpls premier all ages hardcore venue was the scene of a police riot during the Terminal Disgust / Defiance show. Thirteen punks arrested, eight cops hospitalized. 10 punks have been charged with felony counts of rioting, assault, etc. They need your support and solidarity. Next court appearance is set for August 15. Donations are being accepted to help pay for the legal representation for the punk dependents. Contact Police Riot Defense Committee c/o Profane Existence, PO Box 8722, Mpls, MN 55408. How about doing a benefit show in your town? Fuck the system!

(editor's note: this was sent in before Felix was approached about being a columnist, hence it doesn't technically violate our policy of not letting columnists go at each other.



Reply to Jason Useless

"Lefty" Hooligan is a pseudonym for a pure political type, that being anti-statist communism, a subset of left communism. Also called council communism, it comes out of the socialist theory and practice of Pannekoek, Gorter, Ruhle, Barrot, Mattick, et al (check out <http://www.geocities.com/~johngray/index.htm> for left communism on the web.) I myself have somewhat broader politics which sometimes slips into the column, and I feel comfortable identifying with class struggle anarchists, lib-

ertarian and revolutionary socialists, autonomists and various other left-of-left tendencies. With left communists, I stand for the autonomous self-activity and self-organization of the working class, not for the unions and political parties that claim to represent the interests of the working class.

I work in entirely left communist groups, but I also work in broader organizations with social democrats, Leninists, even (gasp!) liberals. This spectrum between a "pure" pseudonym at one end and my own day-to-day practical politics at the other end is important. I am highly critical of various tendencies on the Left, though I have and continue to work with many individuals and organizations whose politics I've trashed in this column. Call this a contradiction. I call it being realistic. I work with folks I don't agree with, and I continue to criticize them while still engaging in political activism with them. For example, I'm extremely critical of unionism, which I consider a dead end, yet I belong to a union. I accept incremental reforms though I don't settle for them, preferring to fight for revolutionary changes whenever possible. Aside from paying my union dues (and working a 40/week prol job I might add), I do public transportation activism (anti-BART/bus fare hikes; pro self-reduction), some Critical Mass support (I don't own a bike), some tenant stuff, and other community/labor issues in my home town, which happens to be Oakland.

I live in Oakland (a much more racially integrated working class community than St. Louis I dare say), not San Francisco. Please don't confuse the two. Oakland is near but not the same as San Francisco, just as Newark is near but not the same as New York. Yes it is more expensive to live in the Bay Area, which also means that its tougher on working class folks to

make ends meet here. You must have only skimmed my book *End Time*, and poorly at that because there is a poor black character through whom the situation in Oakland is partially viewed. And by the way, social revolutions are pure spontaneity when compared to the stultifying game of electoral politics you advocate. My focus on middle class college kids in the book is so that I can critique those politics, not identify with them. For the record, I portray them as living in a suburban bedroom community outside San Francisco, not a high-security compound, and they are middle class, not rich. Again, some basic reading skills on your part would help.

I have no problem with the Zapatistas doing anything they want. I do have a problem with their knee-jerk supporters (including you apparently) claiming that what they're doing is socialist or revolutionary. It is neither, nor is it very bold. Zapata and the armed movement he lead after 1910 was far more radical (to the point of anarchist communism) than the current lot of Zapatistas. In both situations the peasants worked "16 hours a day for a few tortillas." The difference is that Zapata was a revolutionary. The current EZLN are not.

Finally, to social democracy. Funny that you held back your criticisms until your own political ox was gored. Whatever happened to that "ecumenical" Leftist solidarity when it came to defending your Leninist-Trotskyist-Stalinist-Maoist "brothers and sisters" from my slanderous words? Never mind that Leninists-in-power have reeducated, jailed, disappeared, exiled, tortured, assassinated, executed or murdered their social democratic "comrades"—people with politics just like yours—as predictably as sunrise and sunset. In turn I could easily continue the historical examples of social democratic move-



ments and regimes betraying working class militancy and social revolution beyond Germany 1918 to fill an entire book. From that history (as well as from my own experiences from the 1960's to the present) I've concluded that socialism doesn't come about through electoral means, but through "bold, defiant armed" working class "uprising." Through revolutionary action in other words. By the way, now that I've given you a little clue as to what I do politically beyond writing this column, what the hell do you do? Not that tallying up our respective political involvements means much, but you brought it up...

George aka "Lefty" Hooligan



Dear MRR:

I was disappointed with fellows who claim to be punk fans in Japan. They are particular about appearances and have no substance.

I got to know a damn poseur in my university recently. He seemed to know punk pretty well, but it was not at all interesting to talk with him. Because he spoke of things which appeared on the only notorious punk zine in Japan called *Doll* as if they were his own opinions. Nothing is more boring than a conversation in which I recognized a companion's intentions. How can he swallow the articles of *Doll* when he doesn't make sure of the truth of the article by himself? I said to him "What have you created by yourself? The whole story is a pure fabrication of you!!"

I feel embarrassed with the fact that there's no other punk zine except *Doll* in Japan. So Japanese punk fans are at the *Doll*'s beck and call. What is worse, there is no readers' column that come

under "Letters" of Maximumrocknroll in *Doll*, and they replace the readers' column with the one-sided and passive "Friend Wanted" and "Member of Bands Wanted".

Overseas zines like Maximumrocknroll and *Punk Planet* surely have a readers' column and there is a clash of opinions in it but Japanese *Doll* hasn't these sides. *Doll* is, so to speak, the narrow-minded world which the critics who are flops of literary means lead by the noses. They have hardly changed the composition of *Doll* since ten years ago. No wonder the Japanese punk scene has no future and it is the narrow-minded world. What is worse, nobody tries to look for a substitute for *Doll*.

The fellows who claim to be punk fans in Japan are all natives who depend on others, listen to the records which *Doll* makes up, and stay in a narrow limit named "Japan". Why do they never turn their eyes to foreign countries? There are a lot of overseas records and zines which are not distributed over Japan on the earth and it's really wonderful to study English through rock music. In fact I promote cultural interchange between Japan and America (or England) through punk rock.

I don't think I'm a particular person but I want to say there are a great many means of breaking down the Japanese insular feudal society. I was disappointed to see the gig of a foreign band. Every Japanese audiences organize mean cliques and hesitated to get acquainted with others. What do the band think of it when they themselves learn of this fact? This is the present condition of Japanese punk scene.

The damn poseur who I got to know in my university ordered me, he said, "If you are a real punk, do it this way". I have never said such a haughty remark to others. I have no right to say such a thing and I

don't think I will say it to others because I'm a student. "Do you have a right to say such a thing to me when your parents buy you those records, DM boots and Flight Jacket? How shameful of you to depend on your parents!" I retorted to him after I considered that he didn't work even part-time.

And the damn poseur broke off his association with me because of such a trifling quarrel. Although I thought he was slightly sympathetic to my objection if he understood what is a real punk, everybody in Japanese university is all coward like him in the end. Nobody has backbone. Sincerely yours,

Takeru Shimizu/ 2-D, Dai-3 Inariyama-haitsu/ 1579-15, Shimokurata-cho/ Totsuka-ku, Yokohama 244/ Japan

P.S. I'll be very happy if you could answer me.



Hey Tim,

Nicki Sicki here (ex-Verbal Abuse/Sick Pleasure).

As you can see I'm in prison in Texas on drug charges (speed). I'm writing for a couple of reasons. First, I had just finished up an album with Cheetah from the Dead Boys before my arrest. I'm having a hard time following through with it from here. If you know of anyone who may be interested please give them my address. It's completely finished and on DATs. It just needs to be put out. I honestly think it's the best stuff either of us have ever done. Second if you could put my address in the letters section or something, I could use a few pen pals. Thanks, Nicki Sicki.

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I'm back at my regular address. Lite has returned to normal (or as close as it may ever get). Thanks to the whole Rhetoric and Madison pit-crew for putting up with me for a month. Thanks mainly to Brad + Jen for giving me my own little piece of India in their basement. Ya know what I mean?

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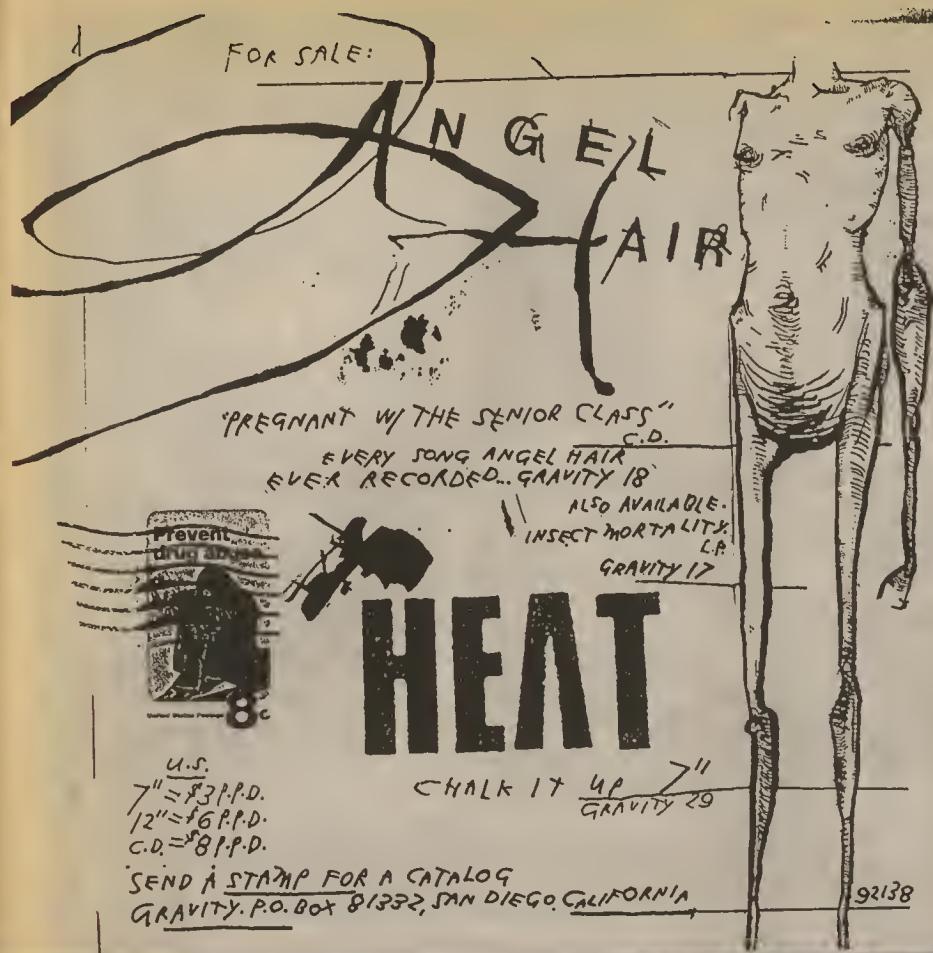
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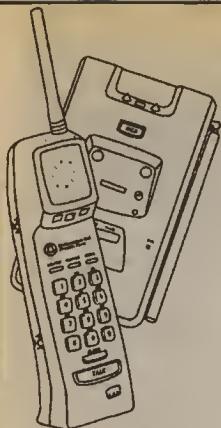
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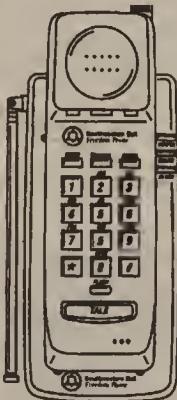


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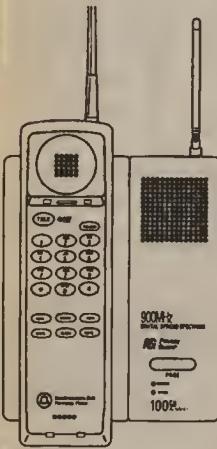




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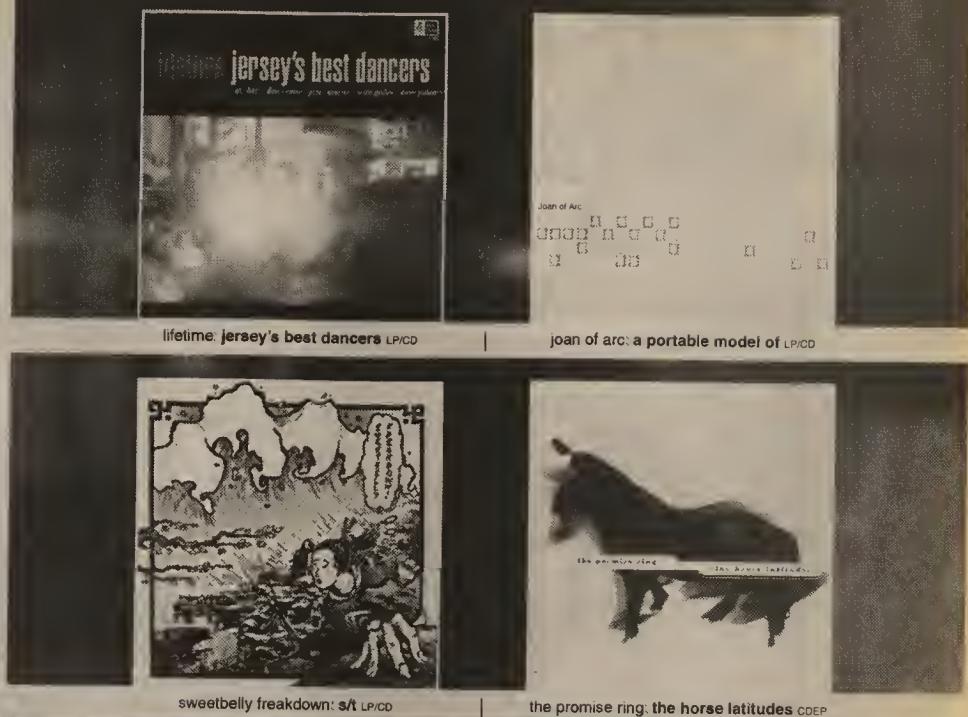
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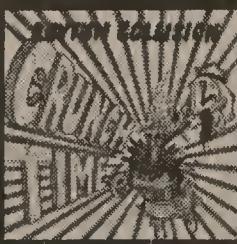
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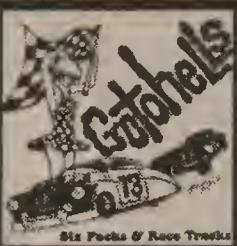


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THE WIG.

It was one of those cold April days where your breath still hung in the air after you finished talking. The sun, along with our winter jackets, kept us warm on our walk along 34th Street until we reached Macy's. As we entered the place, I could feel that stuffy, uncomfortable warmth that always seems to hug big department stores in the city during the winter. With me was my step-dad, Nick, and my mom, Barbara. She had only a few months to live because of the fast progression of the lung cancer she was diagnosed with some months earlier. She had finished many rounds of Chemo, and was now ending her radiation treatments at Sloan-Kettering.

The reason we had ventured to Macy's that day was, well, odd. We had gone there to buy her a wig. The cancer had spread from her lungs, throughout her entire body, and was now in her head. Her brain. This is called metastasis. Nice word for an ugly thing. Actually, there are lots of nice words that are used with cancer. To soften the blow. Wonderful.

As we walked through the ground floor of Macy's toward the rear elevators, I could smell all the perfumes and after shaves. But somehow, they didn't linger in my nose like they usually did. All I could smell was the stuffy uncomfortableness of the place.

We got off the elevator at the third or fourth floor and followed the signs to the wig department. It was just a couple of enclosed glass cabinets adjacent to each other, tucked away in a far corner of Macy's.

Behind one of the counters stood an older gentleman, and behind him, various wigs placed stylishly upon Styrofoam heads that were faceless and eyeless.

The man's smile was warm as he greeted us. Nick and I smiled back, but my mother didn't. There was a woman trying on wigs in front of a table top mirror, and when she saw us, she turned and smiled. We smiled back to her as we watched her adjust the wig on her head, with the price tag hanging off the back and all. My mom, again, didn't smile.

"It's all right sweetie," said the woman to my mom, "everything is gonna be all right." My mom, with a scarf covering her

quickly balding head just nodded.

"You'll get used to it," she added, "really, you will."

I looked at Nick, and he looked at me. And we both smiled. But they weren't real smiles. They were smiles of fear, and desperation. We didn't know what else to do.

"Which one should I get?" asked my mom to Nick and I. We had trouble understanding what she said at first because her tongue was swollen from all the Chemo and radiation and stuff.

We looked at the wall of faceless heads for a long time not saying anything. The reason my mom had wanted a wig was because I had planned a trip to Cancun with my brothers, Wendy, Nick and I that was to take place in a couple of weeks. I figured it would be our last chance to all be together, and of course, I was right. I fucking hate being right.

Nick and I and my mom looked at the wigs, and to tell you the truth, I had no fucking clue which one she should get. There were black straight ones. There were blonde curly ones. They even had a punk rock colored one. Somehow, I didn't think my mom wanted that one.

"Nice wigs, huh?" said the woman in front of the table top mirror, "I already have a couple, this is going to be my third!"

Nick and I just looked at her and smiled. My mom seemed off in a daze.

"It's really not that bad," explained the woman, "in fact, your mother can have the hair she has always wanted".

We nodded our heads, and I was surprised Nick didn't make any bad jokes. I guess it just wasn't one of those days.

We continued to look at all the wigs, lost in our frustration over this insane situation. A situation we thought we'd never find ourselves in. Ever.

"Why don't you describe the kind of hair your mother used to have?" said the woman to me. And to Nick.

Nick and I began to describe it to her as my mom stood there, listening. We explained that her hair was brownish-blond and very, very beautiful. As Nick started to explain the texture and feel of it, I could see his emotions tearing him apart. He knew he'd never feel or smell the real stuff again. I felt tears welling up in my eyes, and saw them in Nick's.

It was then I think my mom somehow snapped out of that cancer-morphine haze, and told Nick and I to go shopping, and to leave her alone at the wig counter. She told Nick to take me to the electronic games department, and buy me whatever I wanted. She told us to come back in a little while, and she'd be fine.

Nick and I walked away from my mom, the woman with the wigs, and the guy behind the counter, feeling very un-

comfortable. We did not want to leave her alone, so we didn't. We just went around the corner, and peeked over at her ever few seconds.

I watched my mom try on all sorts of wigs. As she would try each one on, she'd look in the mirror and brush the hair as if it were her own. The man behind the counter smiled warmly at her as she brushed the various wigs she was trying on. I could see in the way that she brushed and stroked the hair, that she missed her own, and was feeling what it was like to have a full head of hair again. I quickly wiped a tear from my cheek, hoping Nick didn't see it.

Finally my mom put on a wig, and wore it for more than a few minutes. She just kept staring at herself in the table-top mirror, and brushing and caressing the hair. The man behind the counter just smiled, and the woman who was trying on other wigs was telling my mom she looked great in it.

Nick and I walked back to the wig department and to my mom. When she saw us, she smiled. A warm smile. A smile I'll carry with me forever. On her head was a wig that looked exactly like her hair. Only it was shorter than she had worn it recently. It was the kind of hair style she had worn about twenty years earlier. And it made her look younger. Like the mom I remember when she pushed me on the swing set. Or when I sat in her lap. Or when she bathed me. The same hair. The same mom. She was beautiful. Like a mother. She was beautiful. Like a woman.

I felt a lump begin to rise in the back of my throat, and looked at my mom. She looked at me, and suddenly I wanted to be in her arms. To be hugging her, cradled in her warmth. Safe from the world. I wanted to be home again. The lump in my throat got bigger. My mom looked me in the eyes, then put her finger to her lip. And I knew all was said that had to be.

I'll never forget my mom and that wig, that cold winter day at Macy's. That day my mom had stood up in the face of all that was wrong, and had reminded Nick and I about pride and courage. She had tried on wigs, majestically, and somehow, with synthetic material on her head, had shown us the true meaning of beauty. She took away our uneasiness and fears with just the smallest of a smile, and let us know that life was worth living.

Take My Life, Please.

Endnotes:

1. furygeo@aol.com is the e-mail, Tabb, P.O. Box 2044, Canal Street Station, New York, N.Y., 10013 is the address.

2. Just got back from The Furious George / F.Y.P West Coast Tour. Thanks to the whole Pedro crew, Natalie and Aaron who joined us on tour, the all mighty guys in F.Y.P -

COLUMNS



Toddie, Stoots, and Sean! Also thanks to Rall, a/k/a Chief Swoop n' Cuddle, for scamming on our chicks! And to Julie and Buster! And no thanks to Jed, ex-F.Y.P., who woke us up at 8:30 in the fucking morning wanting us to go out and eat breakfast, and then missed our set three times in a row. Actually, ya gotta love Jed. Someone does.

3. On tour we hooked up with lots of cool people. Thanks, in no particular order, to Elizabeth and Jared, Sandi and Terresa, my pals Josh and Gilbert, Chris and John Cougar Concentratiiion Camp, No Fraud, D.B.S., my bro - Lloyd Tabb, Timmy and Jen, Tom "Shadypunk", the awesome guys who work at Gilman, the nice guy at Borderline Warehouse in Sunora, Casino Royale - for all the free drinks in Vegas, Chuck Smiley in Tempe, the folks from Cool Guy Records, the sound guy from Circle One in La Puenta, and the Recess Boy's Choir at Moguls. And everyone else I'm sure I forgot! Punk Rock.

4. Great records and zines are pouring into my p.o. box. They include The No Comply/Dyselexics split, featuring Chief Swoop n' Cuddle in No Comply on bass, who rocks almost as hard as he does in the Leeches, and who actually does look better in a plastic bag, The Jack Killed Jill CD, My pal Doug Cawker's movie soundtrack to his film, "Born To Lose", which kicks total butt, The Rattlers album, rereleased, The Fondled CD, Mr. T's "Big Black Bugs Bleed Blue Blood", The Loudmouths new 45, The Mute-Ants "Rollin in the Thunder", The Connie Dungs newest, The new record from Pud, demos from The Assmen from Erie, The Shakes, Sewage, and much more. Great zines include Annoying Girl, Bigger Isn't Better, Genesis, and so much more.

5. Stand-out tunes I've heard lately include "Mentally Retarded" by the Riverdales, "Kill The Ramones" by Boris The Sprinkler, "New York City" by F.Y.P., and "Fuck You, You Old Man, Go Back To New York, Asshole, You Aren't Funny, You Suck, I'm Gonna Kick Your Ass" by the Gilman Street Choir.

6. We, Furious George, are gonna be on tour Oct-Nov in the south and midwest. See ya then!

N'Roll.

America, summer, 1983. Growing up in a boring and repressive suburban environment a young Felix Havoc discovers punk rock music. Having become interested in punk rock by picking up clues in Creem and Trouser Press a search was launched for a real punk rock magazine to answer all the aspiring young posers questions about hardcore. Following another bleak and dreary day of ninth trade in an underfunded public high school, young Felix Von mounted his trusty skateboard. Dodging the preppies, jocks, gangsta's and grits who wanted to kick his punk ass Felix Von skated across the highway and up to the University. On campus was a reasonably hip record shop. Purchased that day were several items, 1. Dead Kennedys-California Uber Alles 7" 2. Vice Squad-State of the Nation 7" 3. Government Issue-Make an Effort 7" and 4. Maximum Rock N' Roll issue #9.

Now many years later I still have those three 7's and a yellowing copy of MRR #9. Finally I had found a magazine which covered the music I was getting into. Someplace to read about a scene I still had very little connection to, someplace to order the records I couldn't find in suburban DC. Looking through my old pile of MRR's I have to say it was a much better zine back then. Bands featured are the bands I still listen to and the political commentary seemed more up front. I wish MRR was still interviewing Conflict, Wretched, Septic Death, Black Flag, the Offenders, Stalin etc. and not the host of no-name bands featured today. But what can be done to reverse the long downhill slide of hardcore punk music since the mid 80's? I have a few ideas, and one of them is to write angst filled columns in fanzines about the vanished golden age of hardcore music of which I was but a minor part.

By way of introduction I'm 28, from Washington DC. I got into Hardcore in 1983, and participated in the last three years of the hardcore scene in DC. I moved to Minneapolis in '88 and became active in the local punk and anarchist scenes. I wrote for MAS, and Profane Existence as well as helping out with the Anarchist Youth Federation. I sang in the band Destroy and now with Code 13. I run the Havoc record label and distribution. I've been involved with booking shows for some time and I'm part owner of a punk record store. Most recently I have been a columnist for Heart Attack fanzine. Since finishing a B.A. in history in 1991 I have worked full time in construction and remodeling, pursuing my music and political interests on the side. I am a manic record collector. I ride a '67 Triumph. My sole companion in this life is a Doberman Pinscher named Mad Max Von

Havoc.

I have been told that I'm allowed to criticize MRR in these pages but my criticism has to be constructive. I will make all my observations and criticisms up front so that all the cards will be on the table. Firstly, MRR in the late 90's is the establishment. When hardcore was new and vital MRR was the rebellious upstart magazine and radio show. MRR played a decisive role in internationalizing hardcore in the early 80's. An old scenester once told me that '81 was for hardcore what '77 was for punk rock. As hardcore became a genre of its own with a separate identity from punk rock MRR was there to document it and give it a forum. Most importantly MRR tied together scenes from places as disparate as Oklahoma, Finland, Brazil, North Carolina and Japan into an "international hardcore scene." The most enduring monument to this international consciousness is of course the MRR Welcome to 1984 compilation album. In my opinion the best comp record ever and the best thing MRR ever put its name on. That record meant a lot to me as a 15 year old suburban punk kid and still means a lot to me. I don't know who is in charge of MRR records these days but not much of what they've put out the last eight or ten years has caught my attention. Put Welcome to 1984 back in print!

In our era MRR has become pretty predictable and rather stale, part of the establishment. Despite expanding numerous times and increasing in price the content seems of much less interest than when the zine was a third as thick and cost a buck. The sad fact is most people only read this magazine for the ads and it's much more about commodity than it is about ideas or even music. Here I am writing a column for a magazine I spend less time reading than I do Profane Existence or Hardware. Now, how much of this is really MRR's fault? Wouldn't it stand to reason that as the quantity and diversity of so-called punk music has increased while the quality has decreased that MRR is forced to become a less interesting magazine due to the lack of interesting bands and events to cover. We have more and more bands putting out ever increasing numbers of records with less and less to say. A while back Kent McClard wrote in a letter actually suggesting that MRR had grown too established and wielded too much power so should pack it in. Really not an unreasonable suggestion. Now that hardcore has risen, fallen, risen again etc. and is no longer the brash rebellious form of music it once was why not call it a day and clear the field for the next wave to come up from underground. Perhaps this is too radical a view, and MRR does still serve as an indispensable link to an international scene especial-



Submitted for your approval: Felix Havoc, columnist for Maximum Rock

COLUMNS RE

ly to young kids in small towns or to the punks of places like Malaysia and South Korea.

I've noticed that over the years a lot of the bands that MRR seemed to support and promote later sold out and became commercial rock bands. Little did MRR know when they put the Offspring on the cover of issue #89 that they would later become an arena rock band. It does seem though that MRR has a history of helping launch to popularity, fame and fortune personalities it later has to criticize. Living first in DC and later in Minnesota I've always felt too much of the opinion in the underground music scene was formed in the Bay Area and that bay area bands got way more play than more deserving Midwestern bands. To this day it seems that bands can form in the Bay Area and have an LP out an tour the world in the time it takes a band in Florida to get a demo out. But then again how can we fault the zine for promoting the music scene in the town where it is produced, and after all there are columnists from all over hyping the scene in their town. I'll do it right now: Twin Cities Hardcore! There is still the feeling that a lot of punk in California and New York is phony, shallow and fashion oriented while hardcore in Iowa or Indiana is more honest and real. You could however substitute honest and real for clueless and naive and reassert the supremacy of New York or LA.

The most common criticism I seem to hear of MRR is about its reviewing procedures. Some are ticked off that MRR won't review certain types of music, certain labels or certain bands. Others (notably those who get bad reviews) feel that MRR reviewers wield too much power. Since so many record store buyers base potential sales on a records review in MRR they feel that a few sentences can make or break a bands career. If I was in charge I'd review about ten of the records MRR covers every month, too much quantity not enough quality! And if your musical career can be dashed on the rocks by one bad review you are playing the wrong music to the wrong crowd. Actually if I was in charge MRR would be reprinting reviews from 1983 and '84 and fuck the '90s.

Consider this, most zines review policies are driven consciously or unconsciously by advertising dollars. Advertising pays the printing and shipping costs 80 it is wise not too offend a regular advertiser by giving a record bad reviews even if the records suck. I get a lot of zines in the mail soliciting advertising from my label. Straight up 90% or more are infantile twaddle. Fanzines were a lot better in the days of manual typewriters, letaset rub on letters, rubber cement and scissors. Most of the zines I see have their review section made up prima-

rily of review copies sent in by their advertisers and no surprise the reviews are either sickeningly glowing adulations or at least noncommittal testaments to how a band sounds "good if you like this kind of music." Many zines follow the Thrasher model where the amount of coverage your label and bands get is directly proportionate to the amount of advertising you buy. Buy a 1/4 page ad get your record reviewed, buy a 1/2 page ad get your band a little interview, buy a full page ad get a big interview, buy a bunch of ads and the back cover, get your band on the front cover. You think I'm paranoid and I make this shit up? Look closely at all the "slick" zines out there today and tell me I'm making this shit up. How much do they review that wasn't sent in by advertisers? MRR, due to a constant backlog of advertisers can afford to offend potential big time ad space buyers and has done away with multiple ads, full and half page ads. Probably the only zine of its size that has such a luxury. What am I talking about there is no other zine this size, the Duluth phone book is smaller than MRR these days.

These then are my criticisms and reservations about MRR. If they don't get me axed my first month you'll be hearing more from me.

Summertime, American Riot

The tableau unfolds before us as it has many times in the last twenty years. Sweltering city heat. A crowded punk rock show. A hundred or so mostly drunk punk rockers. Total lack of respect for authority and social institutions. A brutal police force itching for an excuse. A provocation, followed by a massive police assault. Clouds of mace, flailing riot batons, panic, punks being beaten and arrested.

The riot at the Bomb shelter political and societal issues as well as events on the ground that fateful night. Bryan of Conscience has already written about the riot in this forum, and Profane Existence has also covered it so no need for a detailed blow by blow.

I was at the show the night of the riot. A stupid fight broke out. Disgusted at the lack of unity in todays scene I got on my skateboard and went home. I live down the street from the bomb shelter so it was no surprise when I heard sirens moments later. I grabbed my camera and ran down the street as the first few of forty or fifty police rollers showed up. I felt like I was watching a rerun of a bad TV program I'd already seen ten times. Fight breaks out, neighbors call cops, cops break up show, they hate us we hate them etc. This was the worst I'd ever seen the cops come down in this town. Years of resentment was unleashed in a few minutes. Eight cops were hospitalized, ten punks arrested and charged with felony counts of rioting, assault and so on. As of this writing

everyone is finally out on bail and court cases are proceeding, albeit slowly. Ironically the first two cops to show up at the bomb shelter, the two who arguably provoked the whole incident, recently shot and critically wounded a 14 year old kid the back. Obviously some serious ass-kicking rookie storm troopers. I hate the cops more than anything else in the world I hate cops. Is it no accident that so many punk rock songs are about how much the cops suck? I could talk at great length about the role of the police in enforcing social control, the status quo and the class system, but I'll leave that for another time. I just plain hate the fucking pigs, kill 'em all.

Readers of my column in Heart Attack will know that I like to end my column each month with a brief disco graphical essay about great bands from the past. Have you ever noticed that hardcore started to suck just about the same time CD's were introduced? leave your CD's and 90's trends behind and read about one of the great, furious bands of the 80's: The Offenders from Austin Texas. For some unknown reason Austin spawned several of the best American hardcore bands of the early 80's, Big Boys, the Dicks, MDC, DRI, and the Offenders. Really I don't know much about the offenders, aside from their records and some old fanzine interviews. However, taken on their music and lyrics alone this was a truly inspiring and powerful band. The Offenders started in 1979 with more of a punk rock sound, later they played really angry fast hardcore. All the Offenders releases feature really tight execution, good production and very skilled musicianship. Singer JJ had a really great voice and the guitar leads were blended well into the music without becoming cock rock solos. Always they displayed a knack for writing catchy strong riffs, which combined with aggression and energy makes for the best hardcore. In 1981 they released the "Lost Causes/Rockin The Town 7" on Suffering Sounds records. Rockin in the Town I can live without, but Lost Causes is terrific, catchy punk rock on the verge of the hardcore era. This ep is now very rare, it took me years to find one and it wasn't cheap. However, like most old hardcore records it has been reissued by Germany. Bitzcore did an Offenders 7" titled Fight Back which should be easy to find. It includes Lost Causes as well as an early version of "I Hate Myself. The Offenders picked up the pace and started playing in a very aggressive thrash style. In 1983 they release We Must Rebel on MDC's Radical records. We Must Rebel is a solid 80's hardcore record and I personally really like the strong anti-authority, think for yourself message in the lyrics. After this the Offenders really got into high gear with the crucial I hate Myself 7" on Rabid Cat. This is furiously fast hard-

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core for 1984 regrettably only two songs on a 7". This is actually a pretty common record, and must have been produced in large numbers since I see it a lot for around \$10. This brings us to the Offenders last and in my opinion best record. We Must Rebel came out on Rabid Cat in 1985. Musically and lyrically this is the voice of the disenfranchised alienated punk at odds with society. Songs like Face Down in the Dirt and Get Mad are so seething with anger you can't listen without gnashing your teeth and clenching a fist. "Look what you've done to me, pushed me down made me bleed, but I am up again, and I'm out to avenge"

Until next month remember what Savage Circle said "Hardcore Rules!"

Count Your Lashes Out Loud



Queenie

I was told that education is the theme for the month. And for solidarity and unity n' stuff, I could write about education in my column. And here I thought I wrote about education every month... I suppose, offering advice and/or experience and providing resources on sex education is not enough; I could try maybe focusing on education education. Hmm, like what education means to me? And how a mind is a terrible thing to waste. And, Queenie, come tell daddy what you learned at school today. Well, we learned about sharing and naps and fluffy bunny rabbits that make me tickle and tell me how the sun rose and how you put your penis inside mommy's vagina and wiggled and sneezed and out came a baby. I learned that I came from my inside mommy's tummy and not from under the freeway like you said. But, how did I get inside mommy's tummy? Did she eat me? Why didn't you eat me? And now that mommy's gone, which of my daddies has the vagina?

My first "formal" introduction to sex education was when I was in fifth grade. Prior to that, I received a little informal training from some of my peers that utilized a more "hands-on" approach. The sex ed classes that were taught at my school were so chaste and benign, only through hindsight did I realize we were learning about sex. I don't even think they used the words penis or vagina. I think they said "member" or "part" like they were roles in a musical. Girls and boys were first separated and then taught completely different

kinds of information. We saw a movie about "having your first period." They saw naked pictures. Afterwards all the girls walked out trying to hide boxes of Kotex and soft pink pamphlets about (wo)menstruation while the boys were laughing and yelling, "gonad" and "scrotum" at each other. I knew right then that we got cheated. I asked why we were separated and I was told that boys don't need to learn about periods and pregnancy. Well, no fucking wonder so many little boys are running around makin' bacon when they should be bringing it home to support their love children. And it also explains boys irrational fear of oral sex and periods. Like a little blood is really an adequate excuse... *Quit yer bitching, you'll eat a steak but you won't go down on me?* That right there is a prime example of what is wrong with education in America.

As I was looking for articles about the quality of sex education that's being taught in our schools, I came across the following article titled, "Public Funding for Single Sex Education." Well, alright!! I can't think of a better way to use our tax money than to teach kids how to properly masturbate!! "At NOW-NYC, we often get requests to help solve the problems of individual women and girls. While we care about all women, we need to explain that as feminists we try to affect societal change that will help all women, not only individuals. This proposal asks that we help individual girls - the handful of students who will benefit. But we are told that this will remedy an inequity. An all-girls public school in Harlem..."

All girlspublicschool!?!? If that wasn't dissatisfying as fuck! Here I was laying back, already in teaching mode, hands positioned and prepared to educate the female masses on the many benefits of single sex. I fantasized about the strength and power girls would gain from learning to take back control of their own sexual pleasure. And about the self-respect and worth they would feel as they became more intimately acquainted with their bodies. Learning how to orgasm would definitely bridge the gap that so many girls have between intercourse and sexual pleasure. I celebrated that society finally realized the importance of teaching girls economic self sufficiency as opposed to "finding your better half". And when I thought the article was stating that teaching masturbation was powerful enough to remedy an inequity, I just about came myself! But I forgot that logical is never their answer. Oh well, it was a nice visit to fantasy land.

The sex education that kids get today is for shit! Abstinence? Marriage? These are the only options I get? Talk about compulsory heterosexuality and right wing family values propaganda... What are they

using for textbooks or do they refer to it as The Good Book? Schools need to teach the real issues; the ones that really matter to kids living in today's world. At the very least, they could tell the truth and teach about reality. Kids are gonna have sex no matter what they're told so why not give them something they can use? Like a condom for goodness sake! Giving them one is not going to make them use it. Look at their textbooks. How about teaching that sex does not equal love. And that sex is a lot more than just vaginal intercourse. That there are not two different kinds of orgasms. And that boys have prostates that should be manipulated and massaged... Girls nipples aren't detachable and shouldn't be used as the ON button. And that boys have nipples too. Sex may be fine if you're lonely, but masturbate if you want to get off. Dicks come when the wind blows so it's not that big of a deal. Life would be good if girls were taught that only 10% of women orgasm through vaginal intercourse, but that 80% can from other activities, primarily, oral sex. So sisters, take them ol' home ec. skills and set up a table for one. Then hop on up and offer your lover a nice spread for a little finger lickin' good. It's all you can eat, so don't be shy. Go ahead and lick your plate clean, just be sure to save room for dessert.

The best source of information for teens was from the Coalition for Positive Sexuality (3712 N. Broadway #191, Chicago, IL 60613; (312) 604-1654; cps@positive.org). They started with, "We have the most important topics for teens who are sexually active now or just thinking about having sex. It's called, 'just say yes' because we're tired of people telling us what we can and can't do." The information they give is practical, straightforward and comprehensive. And they give all the validation you could ever want! White, black, yellow (which I read is a sign I might have hepatitis B), gay, straight, alone; they'll validate you and your mama. Not only did they give the facts, they offered the alternatives - masturbation, fantasy, SMBD, vegetables and Internet chat rooms. My main criticism is that when it came time to discuss pregnancy and abortion, all of a sudden, they were only addressing girls and their rights and responsibilities. Last time I checked, it takes two to tango. If babies were made without the active participation of boys, do you really think there'd be so much teenage pregnancy?! Absolving boys of their responsibilities and even their usefulness in these situations is even more fucked up than telling them to wait until marriage. But CPS did do a much better job than the rest and they did end with the all important rule, "Don't get blood or cum in a wound." At least that shows progress.

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I won't even go into the inequities in educational opportunities and lack of encouragement girls receive in elementary school or even sexual discrimination in higher education. That's for another time. Til then, think about all you learned in school and do just the opposite. At the very least, question why you think the way you think. Then go play hard. And masturbate while you're at it, unless you're still hungry...



Continued from last issue, the interview of Dick Russell, author of "The Man Who Knew Too Much", by Dave Emory.

DE: Hello my name is Dave Emory we're visiting with Dick Russell, the author of "The Man Who Knew To Much," one of the most voluminous and one of the very best books about the assassination of President Kennedy. It deals with the Byzantine intelligence career of Richard Case Nagell, an individual who had worked for U.S. intelligence, probably Soviet Intelligence as well, and who had infiltrated the milieu that was plotting against President Kennedy, ostensibly on behalf of U.S. intelligence, but perhaps, on behalf of Soviet intelligence in order to prevent the assassination, which Soviet Intelligence had apparently found out about it. That is the impending assassination. Ah, Dick, you were talking about the last stages of your relationship with Richard Case Nagell. You had begun a relationship with him, a professional relationship in 1975, that had been interdicted, you had not spoken to him in a long time. You wrote this huge and excellent book about Richard Case Nagell, and I also I should add, much of the rest of the elements that figure in the Kennedy assassination story. He had not apparently received not only the book but your correspondence with him. Several years after the book was published, or a couple of years after the book was published was still unaware that the book had been published. Could you pick of the story at the point please.

DR: Yeah, well I, I said I'd really like to see you again in Los Angeles, and I said I'm coming out there shortly, and working on a article and would like to get together and hear what you think of the book if you have

a chance to pick it up, and he agreed to do that. And when I went to L.A. and tried to reach him, again I didn't have a phone number for him, just a P.O. box, and he called and I was out and said he that he would not be able to see me. I then got a message on my machine, back in Boston, that he was told not to see me, by whom he did not say. When I was in L.A., I still hoped to sit down with him again, and then in the fall of 1995, I went to Washington to speak at a conference on the Coalition On Political Assassinations and the Assassination Records Review Board which is currently reviewing under mandate of Congress all of the existing records on the assassination was there. I spoke with them about Nagell, they were aware of my book and they finally decided, yeah, okay, this is important, we are going to issue a subpoena for this man's records and try to see him, and so they did. And I got a call, I think it was a Friday, from a journalist in Los Angeles, telling me that Richard Case Nagell had been found dead in his home, in the Echo Park section of L.A., and apparently had been dead for a few days. His body was discovered on the very day that the subpoena from the review board arrived. So, needless to say, I was rather upset about this, and felt perhaps I, my talking to the review board, and talking about him again publicly may have contributed to this, I didn't know. I spent considerable time looking in to it, trying to see what had happened. I was in touch with members of his family and an autopsy was performed and it was determined that there had been a heart attack as the cause of death. His body was then cremated so that's all we have, that autopsy report. Of course, many of your listeners may be aware that one can induce heart attack, it's not impossible. Intelligence agencies have been doing it, the Soviets know how to do it, the Americans know how to do it, so I would class his death as one of those mysterious deaths of which there are many in the history of years since the Kennedy assassination. And I don't know at this point if we will ever know the full story of what he knew. He had indicated to me that if he died, when he died that he made arrangements for certain information to come out. It never has, and I think I would have been aware if somebody had it, though at this point I'm not hopeful that we'll ever know too much more than what I've put in my book, except maybe there will be some additional information about him released in the files that are coming out.

DE: It certainly would be great if some of that information did come out, but then again I don't share your optimism. I share your pessimism I should say in that particular regard. We should also note in passing

that intelligence agencies and now quite a few private groups have the capability of using toxic agents which will simulate any number of apparently natural causes of death and then disappear without a trace.

DR: That's true.

DE: That's one of the things that makes researching a political assassination within the context of the intelligence community extremely difficult. People do die of heart attacks, strokes, cancers etc, yet their Freedom of Information Act documents indicating all of those modes of apparently natural death, can be simulated by toxic agents that are deployed by intelligence services. Back into the background of Richard Case Nagell, one of the organizations that he operated for in the Far East and this will be a jumping off point for a discussion of some of the international right-wing connections, you discuss, apparently a very powerful though largely unrecognized military intelligence unit called Field Operation Intelligence. Can you tell us more about that.

DR: Yes, Field Operation Intelligence, or FOI, was a top, top secret arm of military intelligence in the Far East during the 1950's, and maybe later, um, Nagell was attached to this unit. It was involved in political assassinations and counterfeiting money, he was stationed in Japan and in South Korea, with this unit, and I'd only seen one other reference to it in anything that has ever been published and that was just sorta of just an obscure footnote in a book called, "The Secret War", that came out in 1962. Which indicated that FOI had something to do with the Berlin tunnel operation back in the 50's. But nobody ever said anything about it, other than that, and I was able to track down a man in his 80's, a Colonel John Stanley, who had commanded FOI back in the 50's, so both he and one of his subordinates did verify its existence and Nagell wrote about FOI at some length in his filings, in his lawsuit against the military, in the U.S. Court of Claims. So it was a real organization it was very shady, it was involved with South Korean intelligence operatives as well, all in operations directed against the Communists, Russia, China, North Korea and so on.

DE: One of the people that you discuss as being heavily involved with covert intelligence operations in the Korean conflict and in the Pacific theater and one of the individuals whose names who winds through your discussion of "The Man Who Knew Too Much," is Major General Charles Willoughby, a name that has not very well known to people but an individual who has figured very prominently in the history of America, in the second half of this century, could you tell us more about him.

DR: Yeah, Charles Willoughby was the

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chief of intelligence for General Douglas MacArthur both in W.W.II and the Korean War period. He had been born in Hidelberg, Germany and his real name, original name was Scheppe Vedenbach and, he had come to the United States with his parents when he was young, risen to prominence in the military and he has been written about, although no full biography has been done on him, but in a number of books and it's very, very clear from other authors who have looked at his life and from the files that I got out of the MacArthur library that this man was indeed a fascist, that he had been very close to people like Franco in Spain, very involved with the international right-wing all over the world, particularly in Germany, as well as the Far East. I will tell you this strange story which I mention briefly in the book. Back in 1975, when I first started writing about the assassination and I had a piece in the Village Voice, a big cover story, I got a letter, an anonymous letter, from someone who said that I should examine the career of a man named Scheppe Vedenbach and that this was really the mastermind behind the Kennedy assassination. Well, at the time, I thought this letter was some kind of kook or something, I mean, Scheppe Vedenbach was a very weird name, I had never heard of Charles Willoughby. It was only many years later, when I began further research into what we are talking about now, that I came to discover that Scheppe Vedenbach was Willoughby's original name. So unfortunately, I never followed up with the opportunity to put a classified ad in the Village Voice and continue communicating with this fellow, whoever he was, but obviously it was somebody who knew something.

DE: Again Willoughby/Vedenbach was an individual who was in charge of military intelligence for Douglas MacArthur throughout W.W.II and well into the Korean War and he was an ardent admirer of Francisco Franco and had a lot of connections. MacArthur, excuse me, himself described him as my "very own fascist" on two occasions. You discuss in "The Man Who Knew Too Much," a number of MacArthur staffers, or former MacArthur staffers whose names whined through the milieu of American reactionary politics and the Kennedy assassination investigation as well, people like William Potter Gail, General Vulner Fellers, Albert Wedemeyer, could you tell us something about this MacArthur milieu that winds through your narrative.

DR: Yeah well, there was apparently a whole crew of military guys, many of whom retired who had very extreme right-wing views. Interestingly, a lot of them hooked up including Willoughby, with a mysterious group headquartered in Pennsylvania

called the Skickshinny Knights of Malta, and through this organization which was set up by a guy who had been very high up I think in Hitler's Germany, originally. They stayed in contact and not too much was known about them to this day. There is another group called the Knights of Malta which was Catholic in orientation which included a lot of big intelligence people also, but the Skickshinny knights was a offshoot, it was something else it didn't have a direct ties with the Vatican or anything, Willoughby and a lot of these guys were part of it. So in the book I traced sort of the connections between people like William Potter Gail out in California who was very involved with the Minutemen and Cuban exiles and their ties to Willoughby, and Willoughby's ties in turn to some Cuban exiles whose names have come up as having known something about the assassination. Willoughby was very well connected guy, he was in correspondence with Allen Dulles who did quite a bit in the 50's and 60's, when Allen Dulles was the head of the CIA, he was very close to Billy James Hargis, who was a right-wing evangelist. I mean there is whole network that also extends overseas into Germany and elements of Hitler's Germany that had gone on to actually work for the CIA. As I'm sure you're aware, after the war the agency and the military recruited a number of Hitler's top intelligence people including Reinhard Gahlen, to work for them.

DE: Yes, and the milieu of Willoughby and many of the organizations would overlap each other also overlap the Gahlen organization and related elements. One of the things you discuss in connection with Willoughby and Dulles, is that Willoughby's recommendation, apparently something that was implemented, that American service people and their families overseas stationed in Germany, specifically could be targeted for psychological warfare and converted to the far right-wing cause.

DR: Yeah, that book came up in a meeting in April of 1963, of a lot of these folks in Washington D.C., where Willoughby spoke. Another of the speakers was Edward Hunter. Hunter was supposedly a journalist but in fact was the guy who coined the term 'brainwashing' back during the Korean War period, when all fingers were pointed at the North Koreans and the Communists as having come up with these new techniques that could mess up people minds. But in fact Hunter was working for the CIA all the time as a propaganda specialist and continued to be operating this way right up to the time of this meeting in 1963, so you had this element too coming into this milieu.

DE: This was the Anti-Communist Liason? DR: Yes, it was called the Anti-Communist

Liason, there were a number of groups under different banners that came together, of course they were all rabidly anti-Communist and extreme right-wing positions, hated Kennedy, hated Castro, thought we should nuke the Soviet Union, all these kind of things.

DE: One of the things we should note, not only were these groups right-wing, and in many cases Fascist, with a capitol F, dating back to Nazi Germany in many cases, but these organizations also overlapped, although were not co-terminous, with elements of the National Security Establishment. Meaning the military and intelligence community. I think that's an important point to underscore, because these weren't just "right-wingers" or even quote "fascists", but actually had connections to very powerful elements of the military and intelligence community. You analyze a number of different organizations which overlap each other, and in turn, the National Security Establishment, and which in turn intersect with and comprise an international fascist underground. One of the organizations Willoughby was heavily involved with and that fits into this mosaic, is something called the ICDCC, the International Committee for the Defense of Christian Culture. Could you tell us a little bit about that....?

DR: Well, let me try and remember now, there's so many different groups I wrote about in this book, and it's been a few years, and I don't think I knew too much about that at the time but it seems like the International Committee for the Defense of Christian Culture was eventually run by the son of H.L. Hunt....

DE: Nelson Bunker, right?

DR: That would be Nelson Bunker Hunt, and he was in close touch with Willoughby, and there are letters that exist in the MacArthur archives, going back to the 50's, and letters, correspondence between the Hunts and Willoughby. There was one for example, in 1967, and we can talk more about the Hunt family in Texas, but there was a letter in '67, that when the Garrison investigation was going on and looked like it might point a finger to the Hunts as having something to do with the assassination, they were writing back and forth to Willoughby about finding a way to put it out that the comparison between Soviet assassinations of the past and Lee Harvey Oswald, and specifically a case involving a guy B. Stachinsky, who murdered a guy named Stefan Bandera, coincidentally most likely on the very day Oswald arrived in the Soviet Union back in 1959.

DE: Bandera, by the way, was a Ukrainian Fascist who was heavily involved with this intelligence and international milieu we're talking about.

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DR: Yes, he was.

continued next issue

For more information about *Dave Emory*, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives@igc.apc.org, Web site - <http://www.cygnus.com/kfjc/emory>. Attention non-commercial radio stations! Contact Other Means regarding *Dave Emory's* weekly radio program.



What to write about now? This column will be dedicated to defining what and what isn't "punk". Just kidding. How about I talk about my favorite LPs of the last couple years, and you fall asleep at a more decent hour? I'm notoriously slow to listen to new records (two decades, in some cases), even ones I purchase and that sit in front of the stereo. The result is that what I consider "new" may have come out last year or the year before, not last month. Sorry, I don't have the MRR listening room at my disposal. I think the theme of this issue is EDUCATION... step into the classroom, my faithful disciples.

First up we have the **STALLIONS** "Hey Baby, It's The Stallions" LP (Junk). Two guitars make for some hefty sounds, and the drums sound pretty cheap... just the way I like 'em. The bald-headed vocalist Rick Hall belts it out with much fervor (I love those "1, 2, 3, 4s" no matter who's singing) and the occasional female back-up screams make it twice as nice. The originals are as good or better than the covers, some 60s, some 70s.

Following close on the heels of the Stallions is Cincinnati's Boy Scout troop gone wrong: **THE SLOBS**. Their "Down The Tubes" LP (Centsless) is quite a stomper. I'm always a sucker for strong first songs, and this LP has 'em. There's a bit of Insults-type singalong going on in "Public Nuisance", and that scores points with me. I've further enamored by the recording mecca that is the Slobs basement. Aside from this fine LP, other great singles by Archie & The Pukes and Nashville Pussy (to name a couple) were recorded within those hallowed walls. A touching love scene graces the front cover.

When someone mentions Norway, the first thing that comes to mind is decidedly not rock & roll babylon, but TUR-

BONEGRO is changing all that. Their pitifully named "Ass Cobra" LP (Boomba) first hit my ears in Australia, and I was changed forever. L-O-U-D guitars and some of the dumbest lyrics available on plastic make for a winning formula. Sympathy finally got around to issuing the CD, but it lacks the simple joy of the full-size poster of the hirsute singer. Yeah, baby! All of this combined with their recent live shows have me firmly planted in the Turbonegro fan club. Lots of denim and bad make-up and the inimitable ass candle finale is the icing on this cake of an LP. Too bad we worthless Americans have to scramble so hard to find the vinyl, and the it's a pity that Happy Tom and crew have to scramble to get paid from the label. Anyway, you can find some photos of my award-winning photos from their recent stop tour on the web. Go to: www.urbekah.com/busykids/turbo.htm

Imagine my chagrin when I saw my friend Boris buying a Kill Rock Stars release. I didn't go so far as to reconsider my friendship with him, but I had to ask: "what ARE you doing with that, that Peechees LP? What kind of a man desecrates a meaningful friendship? All right, MISTAH Peechee, why don't you tell me... no better yet, stand up and tell the entire record store. What do you wanna do with your life?" I apologize. I find myself reliving vintage Twisted Sister videos WAY too often. The long and short of it is that Boris would eventually prove me to be wrong, terribly wrong. The PEECHEES "Do The Math" LP (Kill Rock Stars) is one of the finest LPs I've heard in years. A perfect combination of great beats, whiney Doc Dart vocals, and angst all balled up into one lovely surprise package with an arty cover. When they came through town, the singer just didn't jive with the image I had in my head. The guitarist claimed to own the town, but the sound was too terrible for poor Carlos to even lay out a down payment. They wanted to be Nation of Ulysses, but it was not in the cards. The live show was a disappointment, but the LP is so great that I can forget and forgive. I haven't heard their new LP yet. Public praise for Kill Rock Stars... what did you put in my drink, mate?

Something'shappened in France since I went there years ago. I didn't see any rock & roll. All I got was rude looks even when I TRIED to speak the language. Je ne parle pas français, motherfucker? I like cheese, but not at EVERY damn meal. Bands like Splash 4 and the Gorgons began to change my feelings about the culture, but it was the NO-TALENTS "100% No-Talent" LP that got me eating crepes again. Vocals of the shrieking female variety has had me cringing lately, but this pig-tailed Frenchie has me howling for more. She ain't no wife, she

wants whip cream, her baby's a midget (cover)... I AM THERE. The guitar is cranked to 11. There's some crossover players in a number of these French bands which means one band just ain't enough for some of these creative types. The LP jacket wins the Testosterone Stimuli Award for 1997 (I start talking like Austin powers every time I glimpse it), and the swank glitter vinyl scores big points with me.

In the not-so-recent department, we have the **MAKERS** self-titled LP (Estrus). I'm not sure why this, their third LP, is self-titled instead of the first, but what the hell. I have listened to this a hundred times by now, and it ain't gettin' old. In your face all the way... you hear the spit hit the microphone, you can see the crowd jigglin, and eventually see a fist come for your face. Yes. The sixties truffler types feel this LP is shit, but the 70s punk rock aficionados can only scream for more. One disgraceful aspect of this LP is the cover. The middle finger imagery makes me want to kill Art Chantry every time I look at it. Ooooh, so punk. Boring, boring, boring. A fist would've been better since I've seen more of those fly at Makers shows than the middle finger. The Makers' more recent LP "Hunger" is also quite good, but I don't think it packs the same punch.

One record that I listened to, liked, but sold to a friend and dreadfully regretted doing so was the friggin' **HELLACOPTERS** "Supershitty To The Max" LP (White Jazz). As I recall, 'twas a full-on, guitar-driven rager with the very occasional lull. The folks at White Jazz seem intent on torturing those of us who long to own the damn LP... are ya'll a RECORD label or what? Let the kids consume. Since I don't have the damn LP in front of me, I'll have to leave my description at that.

Last and certainly not least is the **DONNAS** LP (Super Teem). When this first appeared on my doorstep, I just filed it away under "over-hyped stupid lo-fi shit a la Brentwoods that I'll sell for \$20 in two years" or perhaps trade for a GOOD record somewhere down the line. At some point, I needed to fill some blank tape space, so I cracked it open and was torn asunder by the cranked Ramones guitar, the 50s girly group vocals, the back-up cheer leading, the naughty teen lyrics. And it keeps getting better with every listen. Where were these girls when I was in high school? Totally cheesy at times, and I can't get enough. Highlights include "We Don't Go" and "Get Rid Of That Girl". Though the LP has been repressed, it still seems to be pretty elusive. I figured the Radio X / Super Teem crew would have taken a cue from the recent Supercharger bootleg imbroglio, but it looks like this ain't the case. My bet is on an unauthorized repress five

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years down the line by some enterprising young man in the American Northwest. That is all.

T e N A s E S u i c i d e

WITH NICK FITT

School began again last week. Luckily it's my last year. I'll probably go to college just to check it out, but mainly I want an industrial job. Union protection and all. Plus I get to work with people who have a basic idea of how capitalism works and have the power to shut society off like a switch.

The first day of school was a half day. It wasn't really like school, but rather a kind of hanging out to see people I hadn't seen in a while and say hello to some teachers that I like.

Friday was interesting. Every year, our principal gets up to act like he cares about us and tell us some new rules and any new violations of our civil rights. This year we have cameras at every exit. In the midst of this he started saying "I think of Attleboro High School as a small community and I believe we can solve all of our problems in this community. Last year we had some troublemakers going off to the local media to solve their problems. Hopefully we won't have any of that foolishness this year."

For those of you who don't follow my column regularly, last year I was thrown out of school for wearing an anti-nazi patch in school. After getting some free help from the ACLU (no my parents aren't poor, but they can't afford lawyers... besides, poverty isn't glory) I got back into school and immediately ran screaming to the papers, radio and television like the little media whore that I am. I made the Attleboro administration look like a bunch of assholes.

Also, on a door at school for a year has been "That kype faggot Nick Fitt is fucking dead." This was an opportunity to bring this up to Grandmaster Roger Rouselle.

I have an interesting relationship with my principal. I have no respect for him. That is not odd in and of itself. What is, is the fact that I make absolutely no attempt to conceal how much I hate him. I bad-mouth him openly and regularly on Attleboro radio stations, classrooms, editorials and to his face.

"Hey Roger." I say. I do call him Roger. He never says anything about it.

"Yes?" He looks at me piercingly.

"On the door near the third floor cafeteria there has been a racial and sexual slur on me for more than a year. I want it down tomorrow or we're going to have a problem."

He promises to have it down.

So why am I saying all this? To illustrate a point. The administration of my school doesn't fuck with me very much anymore. I took their shit freshman year when I was suspended for calling a kid a dirty nazi pig and "antagonizing" him to send me a death threat. I was thrown off of Student Council (I was President... it was bizarre) for having a girlfriend eight years my senior. I decided not to take it anymore and so did my parents. We get into lots of fights like any other parent and their kids, but I've come to like them on some level and we can work together. Organized with the support of the student body I have resisted all their other attacks on me. Their attacks on me these days take the form of petty little insults like the one listed above (which I have alerted the media about, since Roger seems to like them so much.)

Now let me switch gears a bit. I visited the UPS strike quite a bit over the summer to sell the organ of the Socialist Workers' Party and the Young Socialists *The Militant* and recruit young workers to the Young Socialists. The UPS strike, while somewhat skewed by the bueracracy of the Teamsters Union, was led by a bunch of people who were sick of taking shit. They are showing a way for people like themselves to stand up and say "Fuck you. You made a billion dollars last year, you can give all of us a few thousand, and even if you can't that's not my fucking problem" They're kicking ass, taking names and telling others how to do it.

Now while I don't think that what I'm doing has the caliber of the UPS strike, I do think that the difference is one of quantity and not of quality. Lots of other youth in my school were impressed by what I did and said that they weren't going to take any more attacks from the high school brass. From a young woman who refused to pay for books stolen from her due to a defective locker to a young Laotian who told the principal what a racist he was for having him remove his jacket while a wall of white kids had theirs on, young people at my school are fighting back. I don't think that it's because of me solely. But I do think that what I have done is show people that you can fight and you can win.

Everything that workers have today is due to fighting. The boss didn't come down on the line and tell workers that they were doing a good job and did they want a

union. Workers got a union illegally and kicked some ass. Affirmative action, the right to choose, welfare, unemployment insurance and social security were all won by battles- some peaceful some bloody. But the fact is that they were won.

As you all re-enter school this September I would like to give you some advice and praise. If you are fighting I commend you. The world needs people like you. If you aren't I'm not going to sit here and badmouth you. What I am going to say is that there is a need for resistance. You can fight and you can win. It is much better to die on your feet than live on your knees.

ENDNOTES:

1. 404A South Main Street, Attleboro, MA 02703. Send me the stuff you want.
2. OK... people I'm looking for may have disappeared. One last time if Christine Nabhani is out there and alive or you know her tell her to get ahold of me.
3. My band, Waste of Space, is not punk or hardcore or anything that you'll like. Unless you like all kinds of power pop bands that sing about girls and rock out and dance around all stupid onstage. We're even getting a Moog player! Call Ike Biznatch to have us play your town 508-222-5361. Or write to 37 Fisher Ave, Attleboro, MA 02703.



RALL DEAL

At the risk of sounding like a fucking thirtysomething old-school punk, which I am, slam-dancing ain't what it used to be. Not only does the dim-witted '90s version of slamming, "moshing," not require punk, it makes slamming look like a Merchant-Ivory flick.

One of moshing's recent poster child victims is 18-year-old Christopher Mitchell, who, during a December 1994 concert at the L'Amour heavy-metal club in Brooklyn, either dove headfirst into the floor or got shoved off stage by a bouncer, depending on whom you ask. No matter who tells the story, though, the fact remains that Mitchell hemorrhaged into the space between his brain and his skull. The next day, he was as dead as disco, except more so.

The bouncer, James Gheida, went on trial for second-degree manslaughter and criminally-negligent homicide.

Also during 1994, two young men were turned into quadriplegics as a result of moshing-related injuries, according to Chicago-based Crowd Management Strat-

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egies. At Woodstock '94 alone, there were 7,000 injuries. Not even the performers are safe anymore—in October the lead singer of the admittedly lame band Silverchair got knocked unconscious while diving off-stage at a concert in Australia. Instead of catching him, his "fans" let the guy plunge to the floor. Then they crushed him and tore his pants off. Also in '95, singer/songwriter/weirdo drowning victim Jeff Buckley dove into the mosh pit last year and got his fucking wallet stolen!

The irony is, in the day (that's what old folks say, right?), punk saved my life.

One afternoon during my first month of high school, my friend Robert and I stopped by our neighborhood Alligator Records store in Kettering, Ohio. The place's owner was a bear-like, easy-going guy known for his excellent stock of imports. Robert and I already liked the Police, the Clash, Blondie, Devo, Iggy Pop—typical New Wave stuff. On this particular day in the fall of 1978, the Alligator guy dispatched us to a private listening booth with a stack of new singles fresh from the UK.

The fourth or fifth disc—Robert and I still argue about this pivotal moment—was the Dead Kennedys's single "California Über Alles." When the lead singer, Jello Biafra, belted out, "NOW it is 1984/Knock-knock on your front door/It's the suede-denim secret police/They have come for your uncool niece," halfway through the stripped-down anthem to then-California governor Jerry Brown, Robert and I looked at each other. We didn't say anything for what seemed like ages. But like a trailer-park denizen seeing Virgin Mary in a Happy Meal, we knew that our lives had just changed forever. We were 15.

Where the Sex Pistols and Sham 69 sang for disaffected British kids in London housing projects, the DKs and punk bands like them crafted a sonic political assault for suburban American kids like me. Most importantly, they opened my mind to countless other groups with a mixed message of alienation and three-chord, three-minute fun. I learned about sexual politics from X-Ray Spex and the Avengers, kitsch culture from the Ramones and the Dickies and postmodernism from Wire and the Buzzcocks.

It's hard to explain the visceral thrill of a few choice chords played really fast behind some intelligent, angry, funny lyrics. For the first time in my life, I heard other people express my resentment and frustration with the world. I felt like part of a community. Punk was a filter, too—you couldn't hear it on the radio. You had to go out of your way to search it out; if you were into such proto-Boomer bands as the Grateful Dead, you probably weren't very interesting anyway. On numerous occasions the

existence of these records and their implicit existence of an audience for smart fun dis-suaded me from suicide.

I attended my first punk concert, a multiple-bill extravaganza featuring the Dead Kennedys, in 1981. The crowd was an eclectic mix of spiky-haired poseurs, blue-collar types and scrawny college geeks like me. The crowd was multiracial, and the gender mix was roughly two men for every one woman.

Concertgoers, male and female, swirled around the foot of the stage where punk's PreFab Four held court and spewed anti-corporate invective, shoving each other around in a brisk, good-natured way. The more ambitious types jumped on stage, shared the mike with Jello for a few lines and dove off the stage. Most of the time, we'd catch them. Sometimes, we didn't, but that was an accident. Whenever anyone fell, the dancing stopped until the person could be pulled up. No one moved until it was obvious that he or she was okay. It was aggressive without being violent.

I slammed my way through hundreds of punk gigs through the '80s, and aside from ringing ears and a small patch of missing hair where some asshole's Docs used my head as a springboard to the stage, never suffered any physical injuries. The worst incident I ever witnessed was a possible broken hand from a stage diver who landed badly.

Around 1988, there was a noticeable shift in the makeup of the crowds. Punk shows started attracting jocks and frat-boy types who thought of slamming as playing football to music. Women disappeared from the pits. Drinking and pot-smoking became more and more prevalent. At New York's Beacon Theatre, these misguided people even slam-danced to the Smithereens (I was only there to write a review for a newspaper), a band that played radio-friendly retro-'60s pop—not exactly the punk of yore.

The jocks brought the same lowest-common-denominator aesthetic they perfected in junior high gym class to the dance floor. Previously, injuries had merely been incidental to slam-dancing; now they became its primary objective.

At a 1991 Ramones concert at Columbia University, a man with the size, shape and personality of an ice chest walked up to my friend and, without warning, slugged her in the jaw as hard as he could. By the time I rescued her, Tamara was on the floor, knocked out cold. This riot set to music was so out of control that I lost a shoe and a pant leg trying to escape.

That was around the time the term "moshing" came into use.

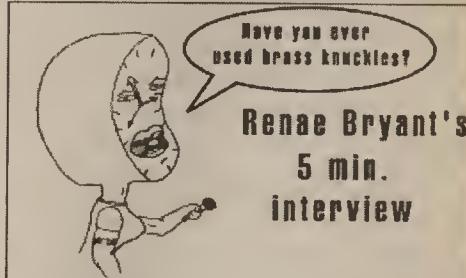
Reacting to the success of demi-metal band, Nirvana, critics called 1991 "the year that punk broke." Naturally, the opposite is

true: Success took punk out of context. Devoid of politics and culture, there was nothing left but three chords and unfocussed rebellion. The alternative didn't become mainstream; the alternative died and the mainstream became a wee bit hipper. "Punk bands" can't sell millions of records because, by definition, million-selling bands aren't punk.

At age 33, I don't feel too old to venture near the mosh pit—I'm just afraid of being mugged in 3/2 time. I don't go to concerts unless it's a "punk nostalgia" gig like a Buzzcocks or Pistols reunion show where I can dance safely, or if I can get a balcony seat high above the action, and what I see there still scares the hell out of me. Bikers waving knives belong in dark alleys, not concert halls.

John Dittmar, president of Pinnacle Entertainment, a New York City booking agent, says, "Is it a little bit more aggressive these days? Yes, but everything is more aggressive." Sure it is, and it sucks. Clearly the violence of our concerts reflects society in general, but that's what I find sad. Punk saved my life and gave me a respite from mainstream idiocy. It kept me sane throughout the last 15 years of my life. The thing is, punk's not dead—but what they call punk in the mainstream media deserves to be killed.

Send cash and stock certificates to: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, or e-mail: tedrall@pipeline.com.



So, after a two month leave I'm back, never to leave again, unless of course I get disengaged, get a new job, a new band line-up and move all at once. Besides Mistress Jen and Master Tim beat me so badly I am afraid to ever miss a column again.

Now, getting down to business, I was pleasantly surprised to find out this November issue would center around education. I didn't really want to have to go into a long diatribe about education, but since I was unable to secure a last minute interview with my friend Maggie, educator/activist at Planned Parenthood, you are stuck with me. Besides my twelve years in public education, I spent a year in vocational studies (cosmetology school), two years at Riverside Community College, and two years at the University of California, Riverside. Currently, I am finishing my fifth year of college

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working toward my Multiple Subject teaching credential. After graduating from UCR I began a three year career as a substitute teacher. I substitute taught mainly bilingual K-6 and high school classes. Last year I taught a 2/3 combination class on an emergency credential. This year I am teaching a bilingual fourth grade class.

Why do you need to know all of that? You don't, but it gives you some idea about my experience in education. So onto my five minute self-interview.

MRR: Why did you become a full-time teacher?

RB: I guess the first reason was that I had substitute taught for three years. Full-time teaching was the natural progression. The second reason was the need for a better paying job, medical benefits and retirement. The third reason is that I truly believe that I can make a positive difference in children's lives and I have the ability to teach effectively.

MRR: Which do you prefer, money aside, substitute or full-time teaching?

RB: I prefer full-time teaching. As a substitute, teachers would always comment on how much better it was to have your own class. I have to agree with them. I have a real feeling of accomplishment that I never got as a substitute teacher. Every day I am able to see the results of my hard work and the children's hard work.

MRR: They say the first year teaching is the hardest. What was your first year like?

RB: It was hell. It was the 2nd/3rd grade combination that no one wanted. I took it over two months after school had started. The job affected my health. I was very unhappy and I resigned. The class was so bad that the teacher that took over the class for me died of a heart attack one month after taking them. I learned a lot from the experience and overprepared myself for my class this year. It is very important for a teacher to be able to start the year with their class.

MRR: Do you have any horror stories about teaching?

RB: The teacher dying after taking over my class was pretty horrific. I did have a little boy, A.W., a second grader, who stole cigarettes from K-mart so he could try to sell them to other students. He was suspended. One morning he slammed another student's head into a wall. He was high on candy-covered coffee beans that he had stole from his sister. This kid had serious problems and zero attention span. He was seven and liked to sit and draw pictures of the grim reaper. He was probably my worst experience in all of my years of teaching. I will never forget his name.

MRR: Were you surprised by any aspects of the full time teaching job?

RB: Yes, I did not realize how hard and long teachers work.

MRR: What is the best part about teaching? RB: To see that you are reaching a child and turning their attitude from negative to positive. I believe in praising my students as much as possible, and reinforcing the positives about them. They know I truly care about them and they want to do their best and be their best. This job is extremely rewarding.

MRR: Do you have any heartwarming stories?

RB: My story is both heartwarming and heart breaking. I had C.S. in my class. C.S. was in the fourth grade reading at a kindergarten level. He was one of eight children at home. His father couldn't read or write. C.S. had a tough third grade year. He stole a cellular phone from the school counselor with another boy. C.S. was the "look-out" man. He was suspended. This year we worked together. He responded well to the positive reinforcement. He loved positive attention. He began turning in all of his homework. He had a better attitude. He made the basketball team. (He was very gifted at the sport.) All was going well. Members of my school staff complimented me on the change in C.S. They attributed his good behavior to being in my room. Then one day C.S. did something stupid. He brought a huge hunting knife to school. Luckily, a couple of students informed me. I had to turn the knife in because I was responsible, at that point, for what he might do with it (he had hid it in his desk). He was automatically suspended and put up for expulsion. It breaks my heart. I will probably never see C.S. again. I am afraid that if other people do not reach out to him he will drop out. So, that is my heartwarming and wrenching experience all at once.

MRR: Worst thing about teaching?

RB: Considerably low salary for the hours I work. I do not get paid overtime. Negative attitudes from other teachers about other staff, school or principal is also annoying.

MRR: Who inspires you?

RB: Any person who works hard and does their best. The teachers I had loved their job. I was lucky. They gave me their best and I wanted to give them my best. I want the same for my students.

MRR: Do you think classroom downsizing is important (20-1)?

RB: Yes, this is very important for teachers and students. It is easier to teach 20 students than it is to teach 36. Time will tell how effective this is. It is the only good thing Pete Wilson did as governor.

MRR: How do you feel about Pete Wilson discontinuing funding for bilingual education?

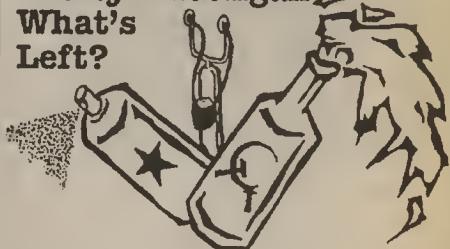
RB: It is complete bullshit. Complete immersion into the English language for a non-native speaking student is great in theory, but it does not practically work. Tran-

sitioning from Spanish into English in the third grade works because it gives the students a chance to learn more than just how to speak English when they are at school. MRR: Many people have an impression that teachers are stupid and lazy. What is a typical day like for you?

RB: I get to school often a half hour before school to prepare. I am teaching and assessing progress throughout the day. I rarely sit down. I constantly walk about the classroom. I teach from the beginning of the day to the end. I work through the recesses and through my lunch. I normally stay two to three hours after school is over and still have to bring work home with me. Teachers are not lazy or stupid. Teachers are held to very high expectations by principals and school districts. They are directly accountable for teaching curriculum. Anyone that has a negative opinion of teachers should watch a teacher for a whole day or try teaching themselves. They will change their minds quickly. As a teacher, I have a new found respect for the teachers I had.

Before I close my column I must mention that Ballgagger's new CD came out recently on Theologian Records. If you like old Babes In Toyland you will love Ballgagger's debut CD. I also received some suggestions for future 5 min. interviews. Please keep them coming to PO BOX 251 Norco CA 91760-0251.

"Lefty" Hooligan
What's Left?



"The destructive urge is also a creative urge." Mikhail Bakunin; Russian anarchist revolutionary (1814-76)

"It is we who built those palaces and cities here in Spain and America and everywhere. We, the workers, can build others to take their place. And better ones. We are not in the least afraid of ruins. We are going to inherit the earth." Buenaventura Durruti; Spanish anarchist militia leader (1896-1936)

"Words cannot save us! Words don't break chains! The deed alone makes us free! Destroy what destroys you!" attributed to Michael "Bomini" Baumann; West German urban guerrilla/June 2nd Movement (1948-)

"We are in favor of mass working class violence, out in the open; not created or led by Class War or others, but developing according to its own dynamic, as a means of self-empowerment, a means amongst others of giving people a belief in their ability to overthrow the state. The

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violence of a working class community in struggle is always preferable to that of an elitist armed struggle group." from Class War's "open letter to revolutionaries" (summer 1997)

It's a leftist cliché to state that revolutions aren't pink teas. In particular social revolutions, the rising up of the working classes against society's ruling class, are invariably violent if for no other reason than the ruling class in question never gives up power without a fight. Even Gandhi's "non-violent revolution" experienced the violence of first the British empire and then inter-communal Hindu/Muslim strife. As a rule, the broader the revolution among the general population, the less violent. Yet the shedding of blood is all but inevitable in any revolution.

US political pundits, liberal and conservative alike, deplore revolutionary violence even as they enshrine the American revolution. While not as bloody as the French revolution, the American example confiscated more private property and sent more folks into exile than did those guillotine happy Jacobins. Aside from the dubious moral stance, this distinction between "good" and "bad" revolutions obscures the historic role played by revolution. Hold on to your theory caps. This is gonna require a healthy dose of oversimplified Marxism to explain.

Marx understood the major historical social systems as "modes of production." Slavery, feudalism, capitalism, socialism, etc. are all modes of production. The two major, interacting components to any mode of production, according to Marx, are the "forces of production" and the "relations of production." The forces of production comprise the physical means of production—factories, businesses and farms with their machinery and technologies—as well as such things as accumulated techniques, skills, knowledge, etc. The relations of production are how the major socio-economic classes in society interact politically, economically and socially; e.g. the actual class struggle. Since Marx defined classes by way of their relationship to the means of production (capitalists owning the means of production, workers owning only their own labor which they sell to the capitalists for example), these two components mutually relate in fundamental ways in order to define the greater mode of production. The forces of production are developed through the class struggle, but ultimately they outstrip the relations of production and, in order for the latter to catch up, social revolution occurs and a new mode of production is established.

In Marx's scheme of things, the forces of production in western Europe circa 1700 had advanced to the point where a capitalist mode of production could be sustained,

even while the relations of production remained thoroughly feudal, based around nobility, clergy and peasantry. The feudal mode of production in all its complexity had developed these advanced, proto-capitalist forces of production, but by the 18th century feudalism's relations of production were actually constraining the potential in these productive forces. Cromwell's England in 1653, the American states of the "founding fathers" from 1776, France after 1789; these were violent, cutting edge, bourgeois revolutions. The nascent capitalist class's revolutionary overthrow of feudalism's *ancien régime* in two of these three revolutions started to liberate the capitalist forces of production from the feudal relations of production across Europe, at the same time it initiated a new class struggle between capitalists and workers within a newborn international capitalist mode of production.

In turn capitalism as a world-wide mode of production has presently developed the forces of production to the point where a socialist mode of production is possible. We could have stateless, post-scarcity communism today if it were simply up to the forces of production. The capitalist relations of production now act to restrain this revolutionary potential to abolish wage labor altogether. Fomenting a revolt against work thus can play a central role in constituting a present day revolutionary socialism. Organizing for social revolution from an anti-work perspective can be advanced in a number of ways. I'm fond of a strategy I call pushing the production envelope. The strategy is to force a crisis between the capitalist relations of production and the post-capitalist forces of production.

Something like this might happen if the working class, unionized and not, fought to significantly reduce the work week. As a practical, minimalist demand, say a "four hour work day at eight hours pay" pushes the post-capitalist forces of production toward their limits, slamming them hard up against the capitalist relations of production in a crisis that theoretically cracks the capitalist mode of production in social revolution. This idea has deep historical roots. At the turn of the century the demand for an "eight hour work day at no reduction in pay" that challenged work days of ten, twelve, fourteen hours united trade unionists, socialists and anarchists. The CIO demand for a "forty hour work week at no reduction in pay" that protested six and seven day work weeks helped to galvanize labor struggles in the 1930's.

Many more actions can be taken with a strategy of pushing the production envelope in mind, most of which I've mentioned in previous columns. Some of these can be used individually, but collective action is

recommended to make them most effective. Using these informally, that is outside of union struggles and without even a formal link to the demand for a "four hour day at eight hours pay," achieves a similar breakdown in the capitalist relations of production that in turn pushes the envelope of the post-capitalist forces of production, making workers simultaneously less productive and less governable.

Walkout/strike: your basic work stoppage usually carried out by a union, or a group of workers forming a union who leave the workplace to push certain demands. A walkout is of short duration, a strike is potentially much longer.

Wildcat walkout/strike: same as walkout/strike, only workers are not unionized, or are acting without union backing.

Slowdown: deliberately slowing down the pace of work.

Work to rule: creating inefficiency and confusion in the workplace by following every rule, regulation and order to the letter, even if they contradict each other.

Social strike: usually for service industries, workers strike by remaining on the job and giving away unpaid-for or extra goods and services to the public.

Sitdown strike: strike where workers occupy the workplace so that facilities are unusable and replacements can't be brought in.

Quickie strike: a strike timed and executed so that it can be won in minutes.

Whistle-blowing: reporting fraud, illegal practices, violations of government laws and regulations, etc., to the proper authorities.

Sick-out: everybody calls in sick on a given day or days to cripple the workplace.

Inefficiency: deliberately not doing your best on the job.

Quiet expropriation: taking back some of the time and labor expropriated by the boss through workplace theft, use of company time, supplies and equipment for personal work, etc.

Self-reduction: collective action by workers to initiate proletarian "reductions" in cost of living, such as boarding public transport *en masse* without paying fares, walking through checkout lines *en masse* refusing to pay for groceries, etc.

Sabotage: using "dirty tricks," destruction of tools or materials, misinformation, hacking etc. to hamper workplace procedures, hinder production, or hurt individuals in positions of authority.

Monkey-wrenching: same as sabotage, except with a community focus.

Destroying corporate property: deliberate destruction of workplace/corporate property solely to cost the ownership or to demolish the workplace/corporation.

Intimidating corporate management/ownership: use of sabotage, threat or physical violence against workplace management or owner-

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ship, their personal property or families to intimidate them individually and breed fear in their class.

General Strike: society-wide strike of workers, affecting whole industries and entire communities.

Dual power: workers ignore management and ownership to *de facto* run their workplace according to their own processes and authorities. Can also apply to working class neighborhoods and communities.

Big takeover: workers seize the workplace outright and run it themselves, removing management and ownership from the premises. Can also apply to working class neighborhoods and communities.

If you want to explore the above more deeply, let me suggest three resources I've also mentioned before: 1) *Sabotage in the Workplace*, ed. Martin Sprouse (book; Pressure Drop Press; PO Box 469754, San Francisco, CA 94146); 2) *Worker's Guide to Direct Action* (pamphlet; Industrial Workers of the World; 1095 Market St., San Francisco, CA 94103); and 3) your imagination. Number three is really your only limit.

The sitdown strike, direct action, sabotage, class intimidation, dual power; the Industrial Workers of the World pioneered many and practiced all of the tactics described above. For more info on the IWW's history there's *Solidarity Forever: An Oral History of the IWW* by Bird, Georgakas and Shaffer, *The Industrial Workers of the World—1905-1917* by Philip S. Foner, *Red November, Black November* by Salvatore Salerno, and *The IWW—Its First Seventy Years—1907-1975* by Thompson and Murfin. A mere romantic artifact, the IWW these days is the curator of its own radical heritage, with a membership hovering around 2-300. The CIO, discussed last column, built on certain IWW ideas and actions, though sabotage and similar types of direct action was strongly discouraged. The UAW, UMW, Longshoremen and other unions unofficially practiced militant forms of direct action, sabotage, class intimidation, etc. at different times in the CIO's mixed history of militancy between 1935-47. Some of the best first-hand descriptions of this class war remain *Teamster Rebellion* and *Teamster Power* both by Farrel Dobbs. A Trotskyist, Dobbs was prominent in the SWP and the AFL's Teamsters during their glory days, and was convicted in the first Smith Act trial of 1941.

The molecular strategy of labor organizing described last column is intended to work with this column's strategy of pushing the production envelope. Both are intended to build off each other. Together, they define a revolutionary class struggle that goes beyond the class politics-as-usual of labor unions and labor parties; a revolutionary class struggle capable of pressuring rank-and-file union struggles to become

more radical; a revolutionary class struggle that has as its basic premise making society ungovernable at the base. Last column I said it was necessary to threaten real social revolution just to get a few reformist crumbs. That's the least significant reason to encourage widespread class-based rebellion. The proliferation of workers' collectives and revolutionary organizations engaged in direct action, sabotage and class intimidation is an exercise of social power. It opens up a broad arena of self-activity and self-organization out of which working-class organs of self-government can emerge. The working class thus becomes insurrectionary at the same time it starts to become aware of itself as a class, with its own class interests in opposition to the interests of society's ruling class.

A ruling class that needs to be overthrown so that the working class can emancipate itself.

I've spent a lot of time talking about the strategy and tactics of violence. It's time to get back to revolutionary social change. In other words, class war and class violence.

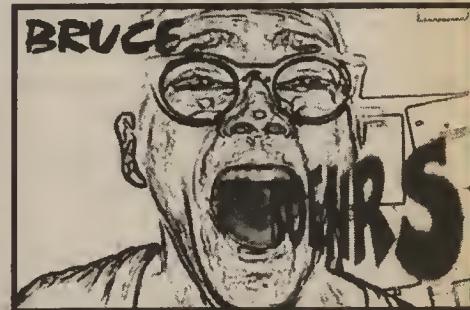
The administration of violence by the capitalist class is characterized by systemic and bureaucratic abstraction. This is most obvious in the role of the state as the monopoly of legitimate violence in society as well as the executive "committee for managing the common affairs of the whole bourgeoisie." I'll discuss the state next column. Consider instead when a manager fires a long-time worker at the behest of ownership "downsizing." No thought was ever given to the violence this did to the individual worker and his or her family, until "going postal" stopped referring just to disgruntled postal workers. Managers and owners are now increasingly afraid to discipline or fire workers for fear of sabotage and retribution. The threat of lawsuits has made managers and owners fearful even of passing on detrimental information about former workers to their new bosses. This may not be organized class action, but making the bosses scared to dispense their daily violence is a step in the right direction. It's also one of the first steps in taking on capitalism's systemic violence with working class violence. To paraphrase Class War's final "open letter to the revolutionary movement," the lockout of Detroit newspaper workers is violence, child prostitution is violence, the prison system is violence, living in a cardboard box under the freeway overpass is violence.

Capitalism is violence.

The combined strategies of molecular labor organizing and pushing the production envelope aim at turning fear among the bourgeoisie into terror. Making society ungovernable comes down to terrorizing the rich. Making their lives at least as miserable and as dangerous as they make ours. De-

stroying what destroys you. I'll get up close and personal about why I think capitalism needs to be destroyed next column.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for \$10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.



SUBCULTURE A major blow is delivered to the streetpunks! Vulture Rock has unleashed an album by the WESTSIDE BOYS from France called "The Oi! Years". This disc features some excellent songs reaching back to 1991. Some of the songs that you may have heard on the Dim Records WESTSIDE BOYS LP have been remixed or remastered. Some songs on side one of interest are "Emeute Urbaine," and "Les Annees Oi". "Violeurs" is a powerful number sung to the COMBAT84 tune "Rapist". "Fatalite" gets a good OPPRESSED treatment, and bears favorable resemblance to "Work Together".

Side two starts off with a bang with the song "Paris", a fast punk selection that is sure to please. In "Rien Pour Eux" and "Skinheads", Pascal demonstrates a fine punk voice that has a tight melodic underpinning not present in some oi bands. Good harmonies are provided by the band. This LP does an excellent job of representing one of France's best recent oi bands. Look for a Vulture Rock release of an LP by Norwegian rock gods ULTIMA THULE soon and a compilation "Um Grito De Uniao" LP featuring VIRUS 27, HISTERIA, and BANDEIRA DECOMBATTE—ultimate oi of Brazil! Look forward to it!

Wolverine Records/Teenage Warning Records from Dusseldorf, Germany has issued a compilation called "Pogo In Der Gegengeraden" with some good punk rock items to be had. The VANILLA MUFFINS offer "Scoring Goals". PUBLIC TOYS play "Fussball Im TV", THE LOKALMATT-ADORE plays "Berg Und Tal Mit 504", THE MARIONETZ punk out on "Heya-Heyatsv" while the JET BUMPERS give you the Joey & Dee routine on "Hooligan-Madchen". This compilation exposes you to some new bands, but at least half of it is throwaway material so you might want to

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find this one used.

Another compilation of some merit on Teenage Rebel Records (Germany) is "Punk Rock Makes the World Go Round" featuring twenty four bands from twenty four countries. Some of the bands on this intriguing slab are: LES PARTISANS (France), LOKALMATADORE (Germany), PSYCHOTERROR (Estonia), NOTA ROJA (Mexico), INVAZIJA, ZONA A (Slovakia), GAROTOS PODRES (Brazil), PHILIPPINE VIOLATORS, and the MANIACS. A solid compilation - check it out.

A new compilation called "Oi!...Rare and Exotica" is floatin' around now. This contains international selections spanning the years from 1981-1996. There are some good tracks on this fucker. The Estonian band PSYCHOTERROR rip on the song "Let's Oi". MATA RATOS play consistently good oi on "Eu Tenho Um Pobre". Give a listen to the killer song "Working Class" by HOPE AND GLORY from Italy in 1983.

Side two is called "Hate Racism" with the bulldog crushing the swastika in its jaws. On this side you have some decent oi/punk by BIRTHWARD '82, a Greek band doin' "Modern Trouble". COMANDO SUICIDA from Argentina do "Grito Proletario" good! The MANIACS do "Unite". A hard to find item is the QUICK AND THE DEAD "Pyramid Party" (Australia 1981). There's a smashing strong bit of oi in "Guido Und Anne" by the Austrian band MICKY UND DIE MAUSE from 1983. A most eclectic compilation this!

Teenage Rebel has rereleased a fine 7" from 1986 by STROMBERG POLKA called "Skinhead". The new version has some extra tracks for your oi pleasure.

You've got a brand new label out of Sonoma, California called Radio Records, organized by John of THE UNDEFEATED and THE BODIES. The first release is THE RANDUMBS "Seven Inch" and as usual THE RANDUMBS rock! After their triumphant tour of the Northeast, you can count on the Boston chapter of THE RANDUMBS fan club to buy a slew of these "Seven Inch" records. If you are up Sonoma way check out Ian Randumb and Saul Randumb's skateboard and record store on Napa street - they got the shit! Look for a BODIES 7" on Radio Records and maybe a BODIES split on Pelado. These guys put on a great show opening for ONE MAN ARMY recently. Go see the BODIES, Abe on vocals with John on guitar are outstanding as always.

Cyclone records presents the ZYKLON ZEROES "Obsessed and Pathetic". This is that rough and troubled punk rock that leads men astray. Keep your daughters away from this oi-tainted collection of bad humans. For you fucks beyond the point of rehab go get this shit! It rocks like a motherfucker! "Osaka Skins" will make a

believer out of you! Yeah!

In case you weren't paying attention a couple of months back there was a great split 7" EP featuring the BALTIMORE FOOT STOMPERS and the CHELLOVECK 4. This is intelligent oi/punk music with meaningful lyrics about how the government is "Downsizing" the workers into poverty, and being "On the dole queue". The sleeve asks "Are you ready to rumble? Knives and chains, no guns! Double fisted street punk". This jewel was represented in Tim Yohannon's Top Ten for the respective month and that, my friend, is no small feat for an oi band. To get the Tim Yo Editor/Censor seal of approval you have to have good lyrics AND good music. Order this record right now from Worship My Brain Records, PO Box 2292 Meriden, CT 06450. Also available; Tapes from COCK SPARRER, POGUES, CLASH and more. Phone; 203 639 9250.

The REGISTRATORS, the pride of Japan, have an excellent single out now on Snuffy Records. You must spin "Panic Action" and "Kick Out Next Door". This record has great sound - thankfully the Snuffy label does not adhere to the muddy recording techniques some of the REGISTRATORS prior efforts have been hampered by. Go get it!

There is some righteous product out fresh on Main Squeeze Records, PO Box 45411, Kansas City, Kansas. This new tidbit is a split punk single with THE LOUDMOUTHS and the SEX OFFENDERS, and it rocks! The SEX OFFENDERS also have a hit single out on that trust worthy label Wound Up Records with Punk Rock Maestro Keith Wound Up at the helm. Get both records now! PO box 3695, Kansas City, Kansas.

Repent Records has an exciting mess of garage-punk trash available for you on "The Best of Repent Records Volume Two- A World Full Of Friends". This compilation contains cuts from the cream of the barroom brawlers. Featured are: BOUSOU NEZUMI (Nagoya, Japan), THE FRUSTRATIONS (Tucson, Arizona), THE KNOCKOFFS (Oak Park, California), THE STALLIONS (New York, New York) and fuckin' bad-boys THE HOOKERS from Lexington, Kentucky, U.S.A. This shit is the nastiest rock-n-roll this side of THE CANDY SNATCHERS!

CI Records out of Pittsburg, Pennsylvania, home of SUBMACHINE, behemoth punk gods, presents a fast and raw punk rock split for you this month. This fucker is infested with the lowest form of bottomfeeder drunk punks and it's great! VIOLENT SOCIETY kick it off with "Go fuck yourself" and the mayhem just gets uglier from there on out! THE SUSPECTS play "Box" and "Turbo Punk" on the flip,

and if you haven't encountered these rowdy motherfuckers then it's high time you did!

CONFEDERACY OF SCUM ALERT!

The illustrious RANCID VAT have a seething new single out on Brillancy Prize Records, Philadelphia, PA. This single has "Blobs Have More Fun" b/w "Tattoo Boogie". Rock n' roll! Hot damn you hirsute mountain men types! This is the real cornbread to lather the hogfat on!

For the Early Texas Punk Enthusiast who is low on dollars the new EV compilation "Deep in the Throat of Texas" is highly recommended. This comp includes THE NEXT, AK47, REALLY RED, DOT VAETH, THE UNCALLED 4, and VAST MAJORITY. You get great liner notes and pictures too. Such a deal!

see ya round...

see you in HELL.

STRANGE ORZE
C-O-U-N-T-D-O-W-N
TO THE MILLENNIUM
John J. Kohut

Thomas W. Passmore, 33, lost his \$3 million lawsuit against an emergency room physician who complied with his request not to reattach his severed hand. Passmore had cut his right hand off with a power saw because he believed it was possessed by the devil. When brought to the hospital he refused surgery to reattach it. During the trial Passmore said that the hospital should have known he was psychotic and gone against his wishes. After the 1994 incident Passmore said that he had seen the number 666 on the hand.

Sleep Tight

Former Russian security advisor Alexander Lebed said that the Russian military has lost track of more than 100 small nuclear bombs that are of suitcase size. Lebed believed some of the devices could be in Ukraine or the former Soviet Republic of Georgia. The bombs weigh 60 to 100 pounds and fit into suitcases or backpacks. Of the 132 such devices constructed by the Russians, Lebed said 48 are unaccounted for. Both Russian and U.S. officials first refuted Lebed's claims but later a Russian official acknowledged that although the devices within Russia were all accounted for, there was uncertainty about whether any were left in the former republics.

After a spate of blunders at Hong Kong hospitals which resulted in needless patient deaths, the news media there uncovered a litany of outrageous medical mis-

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takes, including the case of a 25-year-old woman who was sent home after being diagnosed with a stomach-ache only to wind up giving birth on a bus and an elderly woman who died after having oxygen pumped into her bloodstream - the technicians mistakenly attached a tube that was supposed to inflate a cushion under the woman's head directly into an intravenous tube instead.

The man known as General Butt Naked who led his Butt Naked Battalion into battle during the civil war in Liberia, has now become an evangelical minister. Naked, who fought wearing only leather shoes and a gun, said that he entered into a contract with the devil at age 11 and that subsequent satanic rituals protected him on the battlefield. Now fully clothed, and going by the name Joshua Milton Blahyi, he claims God appeared to him on the battlefield and prompted his conversion.

By the end of this year the Pentagon will have conducted training sessions with emergency workers in nine large United States cities to deal with the threat of a biological or chemical attack. Police, firefighters and emergency workers will be taught how to recognize the symptoms of an attack, treat victims and prepare to de-contaminate thousands.

A Maryland man died on a North Carolina beach in August after a nine-foot-deep, eight-foot-wide hole in the sand he had dug collapsed on him. He had been sitting in the hole at the time. After his body was extricated by rescue workers, it took a bulldozer to fill in the hole.

In August farmers in Nicaragua were on the lookout for the tongue-eater - a monster described as a cross between a turkey and a cat that reportedly tears the tongues from animals and sucks their blood.

Marzouk Ahmed Abdel-Rahim found his 25-year-old daughter on her honeymoon, beheaded her and carried her head through his Cairo, Egypt, neighborhood telling the crowds Now, the family has regained its honor. Eloping is viewed as tarnishing the family's good name. He later surrendered to police.

Ricardo Aldape Guerra, a Mexican who served 15 years on death row in Texas before being released in April when a Texas court overturned his sentence, returned to Mexico and died in August when the car he was driving was struck by a truck.

A report for the Natural Resources Defense Council says that almost half of the country's 12,500 nuclear warheads are located in two states - Georgia and New Mexico. The rest are spread out among 13 other states.

Our Boy Vlad

Russian ultranationalist Vladimir Zhirinovsky has opened Zhirinovsky's Gro-

cery Store in Moscow. He hopes it will grow into a chain of shops.

Among the 6,100 people sentenced to death in China last year was Lu Qigang who was accused of sticking thorns and needles into the buttocks of female cyclists near a farm in Beijing. At the trial officials said that his actions seriously harmed the peace and aroused the strong indignation of the masses.

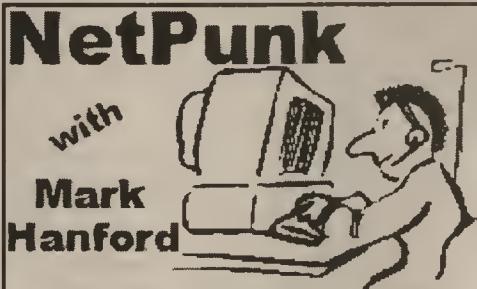
An Egyptian nurse confessed to killing 18 patients, injecting them with drugs, because she did not want to be annoyed by their noises during her night shift.

Russian seamstresses refused to accept coffins as barter for two years of back wages owed to them. Instead the workers asked to be given grocery carts.

In the Indian state of Kerala a banyan tree was cremated according to elaborate Hindu funeral rites. The tree had stood outside a temple for more than 100 years and was treated as a member of the upper-caste Brahmin community.

Ten capuchin monkeys at a Maryland research facility were given clay spheres, stones, leaves and paint and spent 30 minutes reshaping the clay and decorating it. Said a researcher, Art doesn't happen unless you are smart, and I think such expressions are the inevitable consequence of an intelligent, but restless mind.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



Since this is the special education issue (umm, not the *special* education issue, not that you all aren't special, but... nevermind), I thought I'd take a few paragraphs to rant a little bit about education, learning, the internet, and stuff like that. I may even get around to giving you some websites where you can teach yourself stuff — so keep reading.

I am a firm believer in learning about things, though I'm not necessarily that hip on education. Though I do have a college degree, I don't see college as the place where I learned most of what I know and

enjoy - that is, the DIY aspects of punk rock, and my involvement with computers. Most of that kind of stuff was self-taught. By figuring things out for myself, reading books and fanzines, and asking people who already knew what they were doing for advice.

Actually, when you think about it, punk rock is really about educating yourself on how to do things and how to think about things. Whether it be playing in a band, running a record label, screen printing T-shirts, putting out a fanzine, or any other DIY endeavor, it pretty much involves learning how to do things, and then doing them. Nobody's gonna do it for you, and, more often than not, nobody's gonna show you exactly how to do things. You learn by checking out other zines, other bands, other labels, etc, and then following by example, figuring out things as you go along. Also, punk also (hopefully) teaches you to think for yourself, and educates you to some of the bullshit that is out there in Amerikkka. It's all about learning, kids, whether you want to admit it or not.

Well, in the same way that you can learn about how to do punk things, you can learn how to do computer things. Whether it be putting together a cool looking web page, learning how a computer or internet connection works, or even writing programs, you can figure it all out yourself. How do I know this? Because that's the way I did it. I have taken one computer class my whole life, and that was in 9th grade. Everything else I know about computers, I taught myself - and now that's how I make my living, helping people get their internet connections working.

So, I guess I'll take some time now to educate you a little bit on building a web page. Web pages are written in a code known as HTML - that stands for HyperText Markup Language, and it is really easy to learn. You can get the basic of HTML down in a few hours over the course of one day. All you have to do is find a web page that gives you the basics of HTML, and then look at the code in other peoples' pages to see how they do things. It's really that easy.

As long as you have a computer, the best place on the net to start learning about how to do HTML is NCSA's Beginners Guide to HTML (<http://www.ncsa.uiuc.edu/General/Internet/WWW/HTMLPrimer.html>). This will tell you just about everything you need to know to get started. The only other things you need are a text editor (simpletext on Macs and notepad on Windows) and a web browser (Netscape or Internet Explorer). To learn HTML without a computer is more difficult, though you could probably do it at your local public library, with the myriad

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of books that have been published on HTML authoring.

After you visit the NCSA website and learn something about HTML, you can start visiting web pages with your browser. When you see one you like, view the source code by choosing "Page Source" or "View Source" from the menu on your web browser and see how the designer got the page the way they did. See a picture file on the left hand side of the screen? Look at the source code and see what formatting it took to put the picture there. Is there colored text? Again, look in the source and figure it out.

Your first few pages will probably look amateurish, but with practice, you'll become more skillful and will have a killer website for your local scene, your zine, or whatever you want. In addition, after you get a cool website up, you can start hiring yourself out to "THE MAN" and taking his money (to the tune of 50 bucks or more an hour) by designing web pages for him. Learn web design, and you could probably scam by for quite a few years without a "real" job.

In the same way you learn HTML, you could also learn javascript (<http://www.javascripts.com>), a multi-media scripting language for websites, and CGI scripting (another language for websites) at <http://selena.mcp.com>. All I'm saying is that there is a ton of stuff out there on the web on computers, so if you're interested in them, you have a resource.

In the same way that you can learn computer stuff on the web, you can also learn punk rock stuff - tips for doing fanzines, screen printing, etc. Before I let you go this month, I'm going to mention a few sites for getting some of this info.

The first site is "The Book of Zines". This website gives you tons of information on how to put together both paper and electronic zines, how to get publicity for them, how to publish your own comic book, and much more. If you are wanting to get a zine started, here's a good place to get some idea. You'll find it at <http://thetransom.com/chip/zines/>.

If you're interested in silk-screening, I have an article I wrote a couple of years ago for a fanzine on how to do your own silk-screening for extremely cheap (and not terribly professionally either, though it works for making decent looking single color T-shirts). You can find that article at the following URL: <http://www.cruzio.com/~hanford/diyshirt.html>.

Also at my site I have an article I wrote for Punk Planet on setting up a gig. It is by no means complete, but it is also a good overview of things to think about if you want to try to promote a show. That article is at <http://www.cruzio.com/~hanford/diygig.html>

<http://www.cruzio.com/~hanford/diygig.html>

Another okay DIY resource, though it tends to focus too much on the business side of music, is IndieCentre (<http://www.csd.net/~muji/indiecentre.html>). They have quite a few articles up about how to do stuff, including the Simple Machines guide to putting out records. Check it out.

Okay, so I hope that at least some of these things are worthwhile to you and you can learn something from them. Just remember, if you're interested in it, there's probably information about it on the net - you just have to know where to look.

You can find copies of all my columns - past, present, and future - at <http://www.cruzio.com/~hanford/maximum.html>. Also, by the time you read this, I should also have columns up by some other of the MRR columnists (those who sent me their columns to put on the web), and there will be a link from that page to the page of the other columnists. Check it out. As always, you can e-mail me at hanford@cruzio.com, or write to me at PO Box 8059; Santa Cruz, CA 95061. Next month: A guide to punk radio on the internet.



This issue, the education issue, is the first of many theme issues I have planned. It's a little unfocused, but all in all it covers some of the spectrum of ideas and perspective that involve education, punk rock, and radical/lefty politics. This came up as a theme issue for a lot of reasons. Like how a lot of punks are teachers in some way or another. I think this could be for many reasons. Teaching is one solid way to affect change. It is also an attempt to fix all of the things we saw when we were in school. It can also be an incredibly positive and forward-looking thing. I think that's why a lot of punks are teachers.

That's one reason why this is a theme issue. The other is that education affects all of us. It is something which is done to us and which we do to ourselves. We choose to educate each other in our scene through our bands, zines, and even just our interactions with each other. So we're attempting to present a couple of different perspectives and criticisms of education - no matter how broad a topic that is.

The other MRR related issue I wanted

to talk about is that it is important to remember that being critical is vital. When I'm critical of the interviews that get sent in that doesn't mean I don't think small bands shouldn't send them in. I think it's important to recognize the hard work of bands who are starting out just as much as it is important to recognize bands that have been around for a long time. But both new bands and (older) bands can send in bad interviews or good interviews. I would always rather read a good, in depth or entertaining interview, and me being critical is trying to push bands (and interviewers) to their potentials. It's not me trying to shoot people down, or put down their efforts. Being critical is a good thing.

Now, to completely change the topic. In the last month or so I've had to wake up to reality and forego some of my usual positive outlook and optimism. Part of my involvement in punk is that I interpret it as a different and better way of interacting with each other, based, among other things on earned respect (and mutual interest in things other than music style, though those interests, of course are often manifested in certain styles and tastes).

Anyway, recently a couple of things have happened to make it hard to ignore that there are a fuck of a lot of people who don't think that's what punk is about, who are in it for whatever reason ("I just like the music") and who don't understand the politics or the issues involved ("What's wrong with major labels?"). Fuck. It's just really disappointing and I'm not really sure what to do about it.

Except that I want to completely separate myself from those people and to make it clear to them why I am doing so. If you have major label ads in your zine and don't understand why I disagree with it, that's fine. That's your life and you can carry on as you please. But to me that's close enough to mainstream culture and far enough from where I stand that you might as well be one of "them." And I'm going to treat you like you are. It really doesn't matter what you used to think or what band you used to be in either. It's what you are doing and how you are acting now which counts.

Now, one last thing. Even though I talk more about politics and people than music, bands and albums remain a great part of my motivation and enthusiasm. I guess I count myself lucky that I've found bands which inspire me, which I can't sit still to. At this particular moment, I want to thank Dillinger Four for their continued inspiration, and ask, when will they ever put out an LP?

PS. Part Two.

I've always been interested in alternative health care, mostly because I

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COLUMNS



view it as an extension of the DIY ethic. Especially because we should all know by now that we can't trust the government or "the establishment" about much at all, particularly how to take care of ourselves. In that vein, I'd like to pass on some information which came to me in the mail.

I got a letter from Erin in London, Ontario, with some women's health recommendations. The first is a book on inducing abortion/miscarriage through herbs, and staying out of clinics. The book is called Herbal Abortion: The Fruit of the Tree of Knowledge by Uni M Tiamat. It's available for \$16.95 from SAGE-FEMME, 3457 N University #120, Peoria, IL 61604. There is also a zine run by some punk women that deals with alternative health care, particularly with menstruation. It's called Red Alert and it's available from Blood Sisters Red Alert, c/o Concordia QPIRG, Rm 101/2130 Rue Mackay, Montreal, Quebec, H3G 2J1, Canada.

Hopefully I'll be able to share more information in the future, as I find it out myself.



Lateral thinking is when you think by association rather than logic. The surrealists were champions of such thinking. Derby... pipe... bowler... fish. William Burroughs used it in his cut-ups. He tore two pages in half and swapped the pieces. Half a line on one page merged with a line on the other. The new patterns sparked ideas that wouldn't have happened if he'd thought logically.

Somehow, whenever I try it, it leads to sex. Plane... fly... your fly is open... penis. You get the idea. This time I'm going to try to avoid it.

This is the MRR *education* issue. Education is what they claim to do in schools. Fish travel in schools. So let's start this column with a story about fish—in a classroom.

We're at Bass U. Professor Fugu is in front of the class explaining biological functions.

"The breathing of water is essential to all life," he says. "Without oxygen filtering through gills, animal life could not exist."

"Excuse me, prof," comes a voice from the back of the room, "but that's wrong."

It's Charlie the tuna. Smart, but bare-

ly able to keep his grades up, he's the kind of student that makes professors wish they could force ritalin on college kids.

"And how, may I ask, is that wrong?" asks Professor Fugu.

"I believe there are animals that don't need to live in the water," says Charlie. "I believe that some creatures can live in ways we don't understand."

"Really?" says the professor, with a *pshaw* flip of the fin, "And where might these creatures be?"

"On land," says Charlie, "in the air, anywhere."

"There are those of us who have seen creatures on land," says the professor. "Creatures with legs who walk back and forth, and get along without fins. So what? Squids don't have fins, but they need water. Those land creatures also need water to live. They're surrounded by it."

"I think that's wrong," says Charlie. "I think they're not surrounded by water. It only looks that way to us because we're looking through water. If we could see them from their own perspective, they wouldn't be in water at all."

"I see," says the professor, suppressing a smirk, "and the fact that no matter how far we swim, we are in water, doesn't mean anything? Doesn't it mean anything that we never see a creature not in water? Doesn't it mean anything that scientists for years have studied the universe, looked everywhere, and everywhere is water?"

Titters come from the other fish in the class.

"Sorry Charlie," says the professor, "but it's all science fiction until you can show some objective evidence. You can imagine anything, but until you can prove it through scientific method, it's worthless."

"But that's impossible," says Charlie. "Our scientists see through the same water that we do. Their telescopes and microscopes all are in water. There's no way to see outside that water because everything we measure with is already wet."

"That's the point," says the professor. "There is only wet."

The one MRR reader who has brain space leftover after thinking about what label has sold out, has figured out that my fish story is a parable. You are the fish. Culture is the water. And the professor and the school are... well... professors and schools.

The function of schooling is much different from the function of education. Education is learning how to manipulate the world around you in a useful way. Schooling is instilling a set of cultural values.

Everything from the most obvious

Pledge Of Allegiance to the least obvious exam taking rules, is structured to spread culture. Extra points for "originality." "Plagiarize" you fail. What does that mean?

Let's shift scenes. I'm in a classroom of Americans taking Japanese lessons. There are two Japanese teachers and five American students. The question under discussion: "If you don't know the answer to a question, is it better to ask your friends or figure out the answer by yourself."

All the Japanese say the latter. All the Americans say the former.

"But why?" ask the Japanese, "if someone already knows the answer, why do you have to do all that work?"

"It builds character and independence," I answer. "You have to learn to rely on yourself."

"You did not ask to build character or independence," says my teacher. "You asked to find the answer."

Bang! Hit on the head with a cultural water balloon.

The values of our culture are so ingrained, that, like the fish in water, we imagine them to be the only possible values.

The reason there's such a push for "home schooling" or "private schooling" these days has nothing to do with the "quality of education." Instead, parents object to the culture pushed by the schools.

But if schools are bad, parents (the home teachers) are worse. In public schooling you get a mix of cultures, especially in America, where the pots refuse to melt. People with different backgrounds, speaking different languages, sometimes allow other cultures to crack through the cultural wall. Homeschoolees, though, become cultural clones of the parents. The greatest evil in family values, is that they don't change.

Let's shift scenes again:

Some crusty on the street stops you. "Got any spare change?" he asks.

"Get a job," you answer, "I earn my money."

"Why should I work to support someone who won't?" seems like a question so obvious that you don't need to ask it. It's the basis of so-called welfare reform and the dismantling of the U.S. social system. But that question could as easily be, "Why do I have to work when there are so many people wasting resources in useless jobs? Wouldn't not working be less destructive?"

That question never gets asked though, because, in our culture, work is good. A person who works is better than one who doesn't. No one can think any other way.

Travel through the rest of the world. See what *they* say about Americans.

"You're the only country in the world to turn down national healthcare. Why?

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People are dying from lack of money. Others are going bankrupt."

They can't understand it. From INSIDE the fishbowl, the answer is obvious. Government is bad. It's better to do something yourself than have it done for you. People have to be responsible for themselves.... You know the cliches. Those cliches are our culture. They run our lives.

Even sub-cultures carry their own cliches and cultural baggage. Take the lefty punk culture. (Please!) Vegetarianism is good. Smoking is bad. Men and women, hetos and homos are equal. Government and business are the enemy. You know the routine. You've got it in your hands right now. It's the water you live in.

So how do you escape from the fishbowl? How do you crawl out of the aqueous morass? Will travelling help? Will seeing other cultures break the chains of our own? Usually not.

It's 1978. I'm in front of CBGBs. Stiv Bators leans again the dumpster parked by the curb. He looks even thinner than usual. The DEADBOYS have returned from their first European tour.

"Hey Stiv," I say, "How'd the tour go? What did you think of Europe?"

"It sucks." He says, "you can't get a good hamburger there."

Now you can, but you see the point. We travel inside our own fishbowls. Whenever we look, we see people under water. We characterize other cultures as "dirty" or "lazy" or "over-working" or "rude" because we relate them to our own values. Values schools instill in us very early. With that viewpoint, there is no easy way to get outside.

So how DO you do it?

There are two ways:

First, assume that whatever you are presently thinking is wrong. Assume that the reason you think it is because someone trained you to think it. When you see something from another culture that looks wrong, rude, stupid, or unhealthy—assume it's right, polite, smart or healthy. Then figure out why.

Those of you who were old enough to read when I was in Mongolia (1995-1996) might remember a column I wrote. It told of discovering, then discarding my cultural blinders.

Until I went to Mongolia, I had assumed that it was polite to knock on a door before entering, that fathers should support their children, that people shouldn't push each other getting into a bus, and that teaching English was an honorable profession. I changed all those ideas. I couldn't have done it though, without assuming my original culture was wrong to begin with.

While traveling, you can apply this I'M Wrong philosophy, and learn a lot. It

also works in larger cities and anywhere that people live in different fishbowls. Like Burroughs cut ups, it'll let you see things you'd never know are there.

The second method of cultural destruction is the one you apply in school. We'll call this one YOU'RE Wrong!

Assume everything they teach you is wrong. Not only politics, but science and math. Make 'em prove it.

HIV causes AIDS? Oh yeah, who says so and what about the people who say it doesn't? Competition creates lower prices? Oh yeah? Well maybe there are things more important than low prices. We can learn the truth by experimentation, and not "anecdotal stories?" Oh yeah, then how come I believe in Paris even though I've never been there?

The scientific method is wrong. The idea that bacteria and viruses cause disease is wrong. The notion of "a job for everyone" is wrong. The rule that prepositions should not dangle is wrong. They're all wrong. If you can't figure out why when you hear them, think about it. Ask your friends, maybe they've already done the work.

Work... work it in... let it slide... bend over... see I told you all the associations lead to sex.

ENDNOTES:

→ *Unrefusale offer dept:* "Plug it, Mykel"

Now those are words I don't walk away from. They were uttered by Ramsey, of AK press. He was not speaking officially, though. He was talking about the AK Press CD release "Less Rock, More Talk" a spoken word compilation that includes, former Swan M. Gira, Jello Biafra, Noam Chomsky, Peter Plate, and... me.

It costs \$14. A lot of money, I know, but consider the sources! You can get it and a catalog from AK Press, POB 40682, San Francisco CA 94140-0682.

→ *Political faddism dept:* "Multi-culturalism" often gets grouped with "political correctness" as the great bogeyman of the 21st Century. There are two reasons.

First, academics misuse the term to restrict, rather than widen, learning possibilities. At the University of Connecticut, for example, student rules prohibit "inappropriate laughter" in the name of multiculturalism. I ask, "inappropriate" according to whose culture?

Second, so-called white people are so insecure in their cultural clothes that they won't allow other ways of dressing up the world. If I hear "How can anything written in Africa compare with Shakespeare or Dickens?" one more time, I'll throw a spear!

In any case, I'm FOR multi-culturalism. The more multi- the better.

For that reason, I'm recommending the "Intercultural Press" publications. You

can write for their catalog at POB 700, Yarmouth ME 04096 or via the web at www.bookmasters.com/interclt.htm. Tell 'em I sent you and get a free "I Like Wogs" t-shirt.

→ Diane from WFMU (America's best radio station) wrote me that she's interested in music from weird places. She especially wants grind and death metal "because it is now closer to the underground that a lot of the 'punk' sound has gotten."

For airplay and info, you can write her or send her stuff at: WFMU, PO Box 1568888, Montclair NJ 07042. Tell her I sent ya.

→ *CD of the month dept:* BLIND PIGS (Sao Paulo Chaos) on Grita Records (PO Box 1216, New York NY 10156, www.grita.com). PUNK it is, fronted by a 23 year old English teacher. What is it that makes English teachers so superior to ordinary human beings? Suggestions are welcome.

→ A Gallup Poll taken in September 1994 shows that most Negroes prefer "black" to "African American" and 25% say "it doesn't matter" although that was not an option offered to them. Likewise 62% of the hispanics prefer that name, 10% like Latino and 24% say "it doesn't matter, though that was not an option."

→ Grita! Records does it again with a yowee release by a Chilean band based in Germany. *Niños Con Bombas*, a punk/ska/rap/politico band. Great stuff, though not for those whose musical tastes vary only from The Stooges to The Ramones and back again. Not that I know anyone like that...

→ According to the Wall Street Journal: All-natural cigarettes such as the top-selling Natural American Spirit brand, contain tar and nicotine but none of the other 559 additives listed by major tobacco makers. They are becoming increasingly popular among "purists and those who try to be at one with the Earth."

While these cigarettes contain high levels of tar and nicotine and carry the surgeon general's warnings, their advertising is based on the dangers of the additives used in regular brands. Says one health food store owner: "It's only since we started adding all these chemicals that we've gotten ill-health effects from smoking."

→ *Nya nya dept:* I've got number 252 out of 500. I'm talking about the Roky Erikson tribute LP: Children of The Night.

You can never tell with tribute records. Some are good. Some are total crap. Well, this one, with NOMADS, BLEEDER and some other Scandinavian bands I've never heard of... is GREAT! And— you can't get one.

→ *Internet report of the month dept:* The LAPD, the FBI and the CIA are all

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trying to prove that they are the best at apprehending criminals. The President decides to give them a test.

He releases a rabbit into a forest and each of them has to catch it.

The CIA goes in. They place animal informants throughout the forest. They question all plant and mineral witnesses. After three months of extensive investigations, they conclude that rabbits do not exist.

The FBI goes in. After two weeks with no leads, they burn the forest, killing everything in it, including the rabbit. They make no apologies. The rabbit had it coming.

The LAPD goes in. They come out just two hours later with a badly beaten bear.

The bear is yelling: "Okay, okay, I'm a rabbit. I'm a rabbit."



In the mainstream media, one of the largest scientific news stories of the past year has been the successful cloning of a lamb by Scottish researchers. "Dolly," as the animal has been called, is just one small example of the work being done to alter life into more profitable forms.

Monsanto, Ciba-Geigy, Calgene, these are some of the names of the corporations controlling agriculture in this society. Apparently they have decided that encouraging farmers to spray their crops with toxic pesticides is not enough. Over the past few years the makers of DDT, Roundup, and Agent Orange have successfully promoted the sale of genetically engineered produce.

By now, everything from McDonald's French fries to Fritos are made from ingredients enhanced with the genes of foreign viruses, bacteria, and plants. Since the government requires no labeling for genetically altered food, it's only a matter of time before such planned concoctions as cold resistant tomatoes, modified with fish genes, will be found in supermarkets across the nation. It's also only a matter of time before the animal flesh people consume will come from a whole new species of life form, the genetically altered farm animal.

The Animal Research Institute is one of the companies trying to genetically mutate non-human animals to benefit the meat and dairy industry. According to the company's director, R.S. Gowe, while speaking

at a livestock conference, "At Animal Research Institute we are trying to breed animals without legs and chickens without feathers." The more cloning techniques are improved upon, the closer we come to a world where the freaks manufactured by people like R.S. Gowe will be turned out from assembly line factories. In short, at least as far as agri-business is concerned, we are about to enter the Brave New World scenario of genetically designed and manufactured animal life.

Some people might argue that humanity's perception of other animals as inferior will allow us to do things to them that we wouldn't dream of doing to ourselves. Indeed, in the case of cloning, there seems to be some resistance to its application on humans. Like the Space Billboard I wrote about in my last column, however, the question arises as to how much resistance is there, and for how long it will last; especially when there are other paths besides genetic engineering that science can take to play with our construction, paths that lead to devices which alter matter itself: nanotechnology.

Imagine if you could take a shot that would guarantee you would never go bald, suffer a heart attack, or gain weight. According to some, nanotechnology will bring us closer to an existence where we need no longer worry about the problems afflicting our bodies. We will simply inject them away with a syringe full of nanomachines.

Invisible to the human eye, nanomachines are devices so small that you could literally fit trillions upon trillions into a cubic inch of space. Linked together with sub-atomic super computers, they are designed to work by actually taking apart and assembling different molecules.

If such devices were programmed to enter the human body they would probably do so via injection, hiding themselves in red blood cells, using a person's cardiovascular system for transportation. Once inside your veins, they could then work to clear arteriosclerosis, or even alter the melanocytes in your hair follicles so that you could go from being a natural brunette to a blonde.

Besides being able to affect our bodies, nanomachines will be able to alter our surroundings. Devices might be manufactured which would be very similar to the replicators found on *Star Trek*, capable of creating any food or object we desired by command.

All of this probably sounds very exciting to those who are not bothered by the thought of our blood and environment being infested with uncountable numbers of microscopic droids. Unfortunately for those who might desire an immediate nano-future, the technology is still on the drawing

boards of such trustworthy institutions as IBM and the Defense Department. Although such micro tools as bearings and gears have been created, there is still one important piece to the nano puzzle yet to be realized: the "assembler."

Assemblers are the heart of nanotechnology, and the dream stuff of university, military, and corporate researchers. They are micro-computers with the capacity to create other nanomachines. Without assemblers, there would never be enough of them to complete any job. Nevertheless, work is progressing in the field and estimates vary between ten to thirty years as to when the first assembler will see the light of day. Once this occurs, the nano machines will begin rapidly breeding, and again humanity will be stuck with a new form of technology that few people understand or had the chance to question.

What type of sinister use the Army might have for nanotechnology is unimaginable, but since industrial ideas for its use include such things as new insect killers, it seems at least destined to be an important new implement in mankind's seemingly endless war against nature.

Just where and when this war began is hard to say, but what we have evolved into is a species that obviously hates itself: hates the fact that we are flesh and blood products of the natural world. This can easily be observed in our neurotic fear of the naked human body, which has lead to countless psychological disorders. But no matter what character armor we choose to wear, or how many new devices we manufacture, we are never able to separate ourselves from our mortality. Even though we have imitated machines in every possible way, running our lives like clockwork, we can't escape the conclusion that we will never be anything but human, or will we?

Hans Moravec, director of the Mobile Robot Laboratory of Carnegie Mellon University, describes in his book *Mind Children* how it would be possible through nanotechnology to download our consciousness into machines. Although a future full of humans becoming immortal robots might be paradise to some, for me this is the ultimate of nightmares.

Looking at how tribal people were treated because they lacked technology, makes me wonder what species would act like if we became nothing but conscious machines. How will we relate to other life forms in the universe when we have exterminated what it means to be alive?

For now this is the last of my columns on the subject of technology. As you can guess, I belong to those miscreants amongst humanity who dare to question the devices we create. It's almost impossible to avoid using them, so perhaps the best that can be

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done is to use them in ways which help people to think about the world they live in. Although obviously computers are isolating us more from each other, it is a hopeful sign that some are using these machines to challenge both themselves and a system which encourages ignorance. How long people will be able to use computers in this manner is debatable. We can see from history that whatever form of technological media has ever become available has quickly fallen under the control of power mongers from ATT to Adolf Hitler. Indeed, from what is happening with America Online and its takeover attempt of the Internet, it seems only a matter of time before that medium is shaped into one less challenging to any of the vested interests controlling the planet. Meanwhile, I would suggest that everybody who is concerned about our future find out as much as possible about those who are mapping it for us. Read, write, speak, be human; it's the best that anyone can do.

Until next time..



"Our first song is called Aborticide." And thus began SEVENTH GENERATION's set. I wasn't sure I had heard correctly so when they finally finished their metal-riffed hardcore I went ahead and asked them the song name again. At first only the guitar player heard me but said it was indeed called Aborticide. To make sure what was behind the title I asked the singer if the song was anti-abortion. It was. Several years ago I thought that the straight edge hardcore scene was unfairly picked on by other punks who said the scene was unredeemably conservative. Nowadays I'm more willing to agree with that criticism.

I'm as big a sucker as the next when it comes to accepting labels for music genres. In fact, as someone who has to review beaucoup records a month I'm pleased as punch when a fairly effective one comes along. So all praise goes out to IN/HUMANITY for introducing this sad sack to the label "emo violence." A handy moniker for music that is full on loud and aggressive, but adds a quirk to the tunes; odd time changes, swirled up music, bass and drum focus, and total mayhem vocals are a few examples. The MILHOUSE/C.R split finds

its way into this column via the emo violence route. MILHOUSE is evil as fuck, with some crazy drumming and at times the music just takes over drives forward and leaves the singer on the road yelling for his ride to come back. The lyrics are incredible. C.R. starts out with full out hardcore attack, slows down to awesome drum and bass work, and builds right back up to hardcore assault. (C.I. Records, 739 Manor Street, Lancaster, PA 17603)

After being pretty unimpressed with URANIUM 9 VOLT live their EP surprised em. The vocals and music have a moody, depressed quality that remind me of SAMIAM at times, though slower and with a bigger sound. Really solid production. Ex-members of UNDERSIDE. (Lookout)

The Donut Friends label strikes again with an EP and an LP. First a split from UNDERGROUND ASIAN MOVEMENT and PARTY OF HELICOPTERS. The P.O.H. vocals are sung in this really hypnotic way that is up front over mid tempo hardcore that is full of energy but not spazzed out. U.A.M. isn't quite as interesting due mainly to poor sound. Rambling, spoken vocals over slower music with a repetitive guitar emphasis.

ARMSTRONGS SECRET NINE pulls off quite a feat, following up a great EP with an awesome LP. This may be a tired comparison, but A.S.N. exist in the space between UNIVERSAL ORDER OF ARMAGEDDON and the GREAT UNRAVELING. Repetitive lyrics, somewhat repetitive guitar tweaks, all done at a healthy speed. Even the slow bits get quick. The production is raw, which is great cause it keeps it well away from the art arena. (Donut Friends, 1030 Jessie Ave., Kent, OH 44240)

The T TAURI "Ending Deconstruction" LP is the first I've heard of them since their split with the VSS. I didn't get them then and I don't get them now. Extremely slow, deliberate, toe dragging tunes that make you want to hit the 45 rpm button. A sensitive MELVINS? (GSL, PO Box 11794, Berkeley, CA 94712)

Austria's MANFACE have an LP out of dark, slightly crunchy tunes. The vocals are strained but still understandable and mix well with the music. This could be make-out music for those who are listening to BLOODLET and KISS IT GOODBYE. It's quieter but still got enough power to do slow kickboxing with a partner. (Acts of Sabotage, Hochstrasse 98, 2380 Perchtoldsdorf, AUSTRIA)

Subjugation Records is, as SLAPSHOT might say, back on the map this month with a CD from MONTH OF BIRTHDAYS. There's a lot about this band that I usually hate; extremely long songs, singing with no screaming, up front

vocals and music sort of in the back, and no real speed. But baby, this is actually some good shit. The female vocalist reminds me of an extremely restrained Poly Styrene and the music sets a mood from the beginning that is fairly glum, but with a few bright bits. This could've sounded ridiculously arty but but this band pulls it off. Wow! Upcoming releases from Subjugation include a vinyl version of this, a M.O.B. split with an as yet unnamed band and... a new BOB TILTON EP mother fuckers!!! (Subjugation, PO Box 191, Darlington, DL3 8Yn, UK)

SAKE is one amazing fucking band and SUBMISSION HOLD isn't so shabby either, which makes their split LP a good investment. SAKE is heavy on the doom and gloom and are reminiscent of NEUROSIS when they were still good (Word As Law LP) only with a female vocalist, violins(!!!), and the members draw on their Japanese heritage. SUBMISSION HOLD come from a more hardcore sound but beat it up with a flute, time changes, and lots of pretty singing with little musical accompaniment (which gets old). The primary singer is a female and when she yells really drills the political lyrics into your forehead. This one stays with me. (Hopscotch,)

Ohio is tall in the middle and round at both ends and also home to Voice Of The Sky records who sent three releases in this month. The REMINTIN EP is at its peak when there's one guy barking out words, another singing, and the jangly guitars and low tuned bass are about to bust out. There's not enough of that tense energy on this EP. The members of AMBASSADOR 990 keep a close eye on rhythm on their EP, keeping the drums and bass way up front and getting close to the math rock side of things (though no time changes). I don't get the haiku lyrics. Their sound gets a bit more complex on their split with MAKESHIFT CONQUEST. M.C. have a fairly nasally vocalist and pretty simple, slow, poorly produced music which doesn't ever bust out. (Voice of the Sky, PO Box 10213, Columbus, OH 43201)

Packaged in an oversized matchbook is the VADE/JOUGH DAWN BAKER split 12". VADE has fairly harsh, loud, complex hardcore parts alternated with soft (but not wimpy) parts. They pull this off without being hopelessly generic by not putting in predictable build ups to explosion. J.D.B., fronted by a singer who wields a mighty air guitar, improve mightily on their EP. The music is real chunky, doesn't ever get much hustle in the bustle, has some nifty guitar sounds, and also utilizes the soft/loud thing almost as well as VADE. (Henry's Finest, 16128 NE 145th ST., Woodinville, WA 98072)

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The "World Hardcore" 2x7" EP pulls together quite a cross section of bands from all over. VANILLA and UNDONE provide doses of emo flavored hardcore from France, with VANILLA being on the slower poetic side and UNDONE being more quick and political. OLOTILLA from Finland play saxophone punk in the vein of X-RAY SPECS. EVERSOR describe themselves as "emo heart core from Italy" and have a slightly upbeat SAMIAM resemblance. DEADBEAT from Germany and RESPECT from Poland also appear. (Moo Cow, PO Box 661 Madison, WI 53701)

LABEL SPOTLIGHT

Despite whatever dislike George Tabb might still have for Gainesville there is quite a bit going on in that lovely college town in sunny Florida. One label that has been responsible for documenting Gainesville and decidedly non-local bands is run by Kurt and Jason of the performance art troupe PALATKA. Some past releases have included the awesome "Ms. Davis" comp with HOPE SPRING ETERNAL, MOONRAKER, and DON MARTIN 3, and represses of the EMBASSY and HONEYWELL/REACHOUT EPs. Less arty releases include an EP from ASSHOLE PARADE, a split with PAL-ATKA and END OF THE CENTURY PARTY and the quite new "Southeast Hardcore" comp which you should get your paws on. The releases for the most part share a simple but bold graphic quality, with many of the sleeves being silk screened (but no envelopes or paper bags yet). There is no name, however, for this label. That's pretty cool as it puts more emphasis on each band. Of course, there may very well be a name for the label and I'm just showing just how far out of the loop I am.

Two current releases from the Floridians are now in front of me. The WALTZ side of their split with MOONRAKER is definitely worth your milk money. The music is quick paced and keeps you moving but it's the vocals and lyrics that won me. The female singer alternates between a hoarse snarl and singing, while addressing communication with metaphors better than a stack of zines. MOONRAKER has a similar approach but with a male vocalist and a little more emphasis on softness and build ups.

There's also comp EP out titled "Animism" I believe. SLEEPYTIME TRIO put out their best stuff yet; you can actually hear the vocals over the music. Here REMINGTIN captures a lot more of the tense energy I referred to above. The WALTZ song here kicks it as well, here with more attention to the structure of the tunes. More please? STRIKE FORCE DIABLO give it to us raw and less produced with music mid paced and slightly furious followed by sing-

ing, back to music. Get in touch with this label: PO Box 13673 or 14223, Gainesville, FL 32604.

I listen to the HANK WILLIAMS, JR. "Greatest Hits Vol. 1" at least 3 times a week. With lines like "I have loved some ladies, and I have loved Jim Beam, and they both tried to kill me in 1973" how can you go wrong? But its not emo at all so forget you read this at all.

The DART BAND 360 10" isn't an easy one to describe. Very well played music, but still has edginess and a healthy dose of distortion and some good 'n hoarse vocals from the heart. Kinda complex but then not so much. Definitely lots of the Carolina energy. (Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

SEA OF CORTEZ and MARS OBSERVER MISSION are both from Arizona and share a split EP. M.O.M is kind of slow but with lots of drum and bass power and a screamer who follows the music. S.O.C. has some careful guitar and bass interplay, and switches intensity from almost calm to almost frantic. (Subject Records, 4638 W. Golden Ln., Glendale, AZ 85302)

Canada's WROUGHT:IRONSMILE play it really low and close to pretty with drums that rumble quite nicely in the background. The only real intensity comes when the vocals go off. (Diminutive, PO Box 8183, Victoria, B.C., V8W 3R8, CANADA)

The FABRIC LP "Stella Maris" consists of material that was recorded, I believe, prior to their LP on Doghouse. The LP info says only a two track was used and it works well with the straight thru nature of these particular songs, with only momentary slow downs to swirling guitars and vocal emphasis. (Simba, 30 Park View Ave, Leeds, LS4 2LW, ENGLAND)

Many columns ago I described an EP by Scotland's GLUE that was quite like the MINUTEMEN in its delivery. Their "Gravel" CD, released several months earlier is a bit fuller sounding and has the beginning of the quirky aspects that are more pronounced on the EP. (Feeble, 186 Kingsheath Ave, Glasgow, G73 2DB, SCOTLAND)

I'm glad that so many records came in this month and I hope more keep coming in. I'll spare everyone the endnotes, if you need my address look at a past issue. Take it easy.



FUELING MY RAGE

In my past columns, I've blabbed about companies with horrible histories of injustice and neglect. Then, toward the end, I neatly offer a few alternative ideas as how to avoid giving them your hard-earned (stolen?) cash. However, what if there was a certain product that virtually everyone (or at least anyone that's semi-privileged) used and no simple alternatives existed? What if the companies that produced and marketed it were the most vile and shameless around? What if the very product itself was a dangerous substance that had threatening effects on the human race (and the rest of the planet with us)? Well, it's here and it's happening. Actually, it's been here and it's been happening for a long time now. What is it? No, not Prozac. It's oil! I can say, with a relative amount of confidence, that the oil industry is the most corrupt and blatantly evil industry on this little ball we call home. Yet, in one way or another, we all rely on it. However, anyone that feels this planet is in dire need of a noble change of pace must wrestle the question of oil in their head. What can we do about it? Well, before we ponder that, we need to ask the most important question. Why do we need to do something about it? I'll give you some examples, but with the overwhelming amount of scandalous practice in this industry, it may take a while. So, bear with me if this gets a bit lengthy. (You may also want to read this near a toilet in case you get a little queasy.)

Oil companies are very wealthy. That goes without saying. Glance at the Fortune 500 list sometime. 5 of the top 20 companies are oil. There are plenty more scattered throughout the list, most of which net yearly profits in billions of dollars. Though they differ in size, they remain very similar in their business practices. Cutthroat. Because of this, it's difficult to claim any one of them as better or worse than another, unless you're judging by personal opinion, which we'll get to later. Therefore, I'm choosing to use random order as my plan of attack. Here we go.

Texaco has been in the news a lot recently, so they're first. Back in the days of World War II, Texaco came under a lot of scrutiny. Apparently, when the rest of the civilized world was engaged in an embargo (not to mention a war) against Nazi Germany, Texaco kept selling them oil. Ever wonder what could've been fueling those gas chambers? After it went public, and after American consumers began funding more than their oil rigs, they needed some public relations work. In one of their strangest gestures, Texaco began sponsoring radio broadcasts from the Metropolitan Opera House. They are still sponsoring them today, as far as I know. They also sponsored Milton Berle's television show.

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With cute little deals like these, and with some time for the wounds to heal, Texaco was once again ready to quietly go about their business. Fast-forward 50 years. In 1993, a tribe of natives from the Amazon region of Ecuador, filed a lawsuit against them. As brought up in the charges, between 1972 and 1989, Texaco dumped 19 billion gallons of toxic waste in their oil fields there, polluting rivers, lakes, and the groundwater supply. Soon after the charges were raised, Rainforest Action Network began a boycott against Texaco, claiming that they were "plundering Ecuadorian tropical rainforests in their pursuit of oil." And most recently, Texaco was sued by 1,400 of its black employees who claimed that they had been on the receiving end of a good deal of discrimination. Their case definitely was a solid one. One of the many figures they released showed that of Texaco's 873 executives that made over \$106,000/year, only 6 were black. Others claimed that they had been shunned for job promotions simply because of their skin color. At the beginning of this year, an audio tape of a meeting with Texaco top brass discussing this very court case was released to the public. On it, they had referred to blacks as both "black jelly beans" and "fucking niggers." They also spoke of destroying evidence that could work against them in the case. Texaco's racist attitude was now on every T.V. news show and newspaper in the country. They instantly began PR clean-up. First, they settled the racism case with \$175.1 million. They then assembled an agreement to work as hard as ever to incorporate blacks into the Texaco environment. Why they would still want to be a part of the Texaco environment (which is heavily polluted) is well beyond me.

I spoke before about how judging which company is worst can only be done using personal opinion. Having said that, I cannot stand Exxon. Their practices are the ones that have the most immediate effect on me, and that's the only reason why I feel they're the worst. I don't think any of us can forget the 'little mishap' that happened with the Exxon Valdez off the coast of Prince William Sound, Alaska. Captain Joseph Hazelwood had gotten pretty drunk and had another man driving the ship when it crashed into an iceberg, releasing 11 million gallons of crude oil into the water. Exxon was eventually found guilty of 'recklessness' and ordered to pay \$5 billion for punitive damages. They have appealed this ruling and it's still in court today. Just a few months ago, Exxon had to settle with the Federal Trade Commission over ads it was running that stated high-octane gas keeps car engines cleaner and reduced maintenance. Apparently, they were just trying to

have people spend a bit more at the pump. (Don't you think they're getting enough? Damn oil prices have gone through the roof lately.) The FTC made Exxon run new ads explaining that for most cars, regular gas already had the correct octane level. Oops. People in my area pay a lot of attention to Exxon. Some 3 hours from here, near a town named Crandon, Exxon wants to create a huge underground zinc and copper mine. The environmental aspects of such a project, which would be located at the headwaters of one of Wisconsin's most pristine rivers, the Wolf, are sketchy to say the very least. Also on the edge of the Sokaogaon Chippewa Indian reservation, they began protesting Exxon's mine because of the potential for damage to the waters that feed into their wild rice crop, which is pretty much the only resource they have on the reservation. Rep. Spencer Black penned the Mining Moratorium Bill in response. The bill requires Exxon to give examples of similar mines in the U.S. and Canada that have been open for 10 years without polluting surface or groundwater, and also show that there has been a similar mine closed for 10 years that hasn't damaged water purity. With no stats to back me up, it seems the general public of Wisconsin is against such a mine. People all over the state have taken this issue to heart, erecting signs in their yards that read "NO EXXON MINE" and protesting all over the place. Earth First had a rally there about a month ago and several people were arrested. You see, although the general population is opposed to the mine, Exxon has been throwing its pocketbook all over the place, creating an 'Exxon-mine-good-because-me-get-cash' attitude for those who are getting the money. (The town of Crandon is one of the larger ones.) It's hard to say if they'll pull it off or not, but they definitely aren't giving up. Hopefully, neither will the people of Wisconsin.

Royal Dutch/Shell. You either cringed when I said their name or you didn't. It all depends on whether or not you're familiar with Shell's actions in Nigeria. Since 1958, they have extracted \$30 billion in oil from Ogoniland, which is in the Niger River Delta. Over 2,000 oil spills have occurred there, resulting in 2 million barrels dumped on Ogoni farmlands. Many villages have Shell's pipelines only yards from their residents' houses and gas-flaring operations right in the middle of town. So, with all they put up with from Shell, what do the Ogoni People receive in payback? You guessed it. Jack. Most Ogoni communities have no running water, electricity, hospitals, roads, schools, etc. The Nigerian government, on the other hand, has cashed in big time off of Shell's oil returns. The Nigerian government is also one of those brutal,

oppressive regimes that you often hear about. Writer and activist, Ken Saro-Wiwa had been fed up with Shell's destructive ways and the way the Nigerian government turned their cheek to make some bucks. He formed, with the help of their leaders in the Ogoni community, MOSOP (Movement for the Survival of the Ogoni People). They began protesting Shell and the Nigerian government. This sparked an internal memo at Shell that suggested that Saro-Wiwa be "closely monitored." Soon thereafter, Saro-Wiwa was arrested on trumped-up murder charges. After a joke of a trial, he was convicted of murder and sentenced to die. On November 10th, 1995, Ken and 8 other activists were hung. Aside from the fault of the Nigerian government, many believe Shell should take responsibility for their deaths, since they were scapegoated for protesting the government's main source of wealth. This sparked Shell's position that can be heard on Propagandhi's 'Less Talk, More Rock' album. They can make arguments all they want, but it is widely accepted that they didn't intervene with Ken's death because he was a pain in their ass. Case closed. Shit, maybe I should start looking over my shoulder more after writing this. Maybe their coming for me next.

Yep. These oil companies have no limits to the amount of bullshit they can extol on the world. A complete lack of interest in the working class, for example, seems to be a common theme. In the 90's alone, oil companies have laid-off thousands of workers. Atlantic Richfield Co. (ARCO) nixed 16% of its work force. Chevron, which has 7,900 service stations in the U.S., got rid of 10,000 employees. In '95, Mobil joined in and cut 4,700 workers from its' ranks. Suffice to say that jobs in the oil industry aren't based on stability.

Oil companies also love Burma. I discussed the situation in Burma in my Pepsi/Coke column, but I'll clarify again. Burma is now run by a brutal military regime that has engaged in countless human rights violations, of which murder, repression, and exploitation are just a few. Boycotts have sprung up everywhere against companies who do business in Burma and work with the junta that runs the country. UNOCAL, the 76 brand, is one that's on the forefront. They are developing a pipeline that runs through a tropical rainforest belonging to the Mon and Karen people. Apparently, in cahoots with the military government, UNOCAL has a deal to use forced (read: slave) labor to construct it. Both Texaco and ARCO also refuse to pull out of Burma as well.

Obviously, oil companies have invaded the political arena to further their own causes. They do have money, after all, and

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what do you think it takes to receive any political clout these days? Anyhow, I hope we have all heard about Prop. 187 in California, which was largely regarded as the most racist, immigrant-bashing pieces of legislature penned in recent years. Pete Wilson, governor of California, was paramount in his support for the measure and many believe that he was responsible for its' passage. Well, guess who gave up some big money to Wilson's reelection campaign? Ah, yes, ARCO gave him \$135,000 while Chevron kicked in \$123,000. This is just a small example because oil companies donate to politicians all the time (as do most large corporations).

I think we've proved that oil companies have a complete lack of respect for anything that stands in the way of their profit margins. These companies even get bad press once in a while. But what do you think the business community thinks about big oil? Enough bad practices to despise them? Nope. In fact, fumbling through some business mags for research, I found an article about Texaco's racism fiasco. With my curiosity piqued, I read on only to find that they weren't judging Texaco in any way, shape, or form. The article was about investing in scandals. They went on to explain how a scandal at a big business makes stock prices drop, but they almost always recover. Therefore, but up when the stocks are low, and they're almost insured to go up and give you a hefty return. Nowhere in the article do they mention that investing in a racist, environmentally-destructive company might weigh on some people's conscience. Maybe it's because the business community has no conscience to speak of. In Financial World magazine, I found an article on Exxon that had the following title: 'Exxon: Forget the Valdez (Stock likely to increase in value). This is what we're up against.

So, with such widespread corruption in this industry, what's a concerned consumer to do? You can try to boycott oil altogether, and hats off if you do, but the rest of us are stuck in the 20th Century, where oil is a necessary evil. But there are still some steps we can take. First off, we can try our hardest to lower our dependence on oil and gas. Riding bikes or walking to places that are within a few miles is a good step. Public transportation and carpooling have always been effective measures. Making your home energy-efficient is also another good idea. It's also a great idea to support alternative forms of energy. But what else? Keeping yourself informed on these issues is pretty much the best way to fight back. Public opinion has a greater impact on issues than you might ever have imagined. Learning of current boycotts and informing others could help

shift the tides towards more responsible business practices. After all, if it wasn't for us, these companies wouldn't be in business. You could also write letters to CEO's of these companies or to politicians that accept funds from them and let them know how you feel. Although most oil companies are based in the U.S., it's imperative that we don't confine our battle to just the United States. UNOCAL, for example, has been moving much of its assets from the U.S. to Asia, claiming this will help them avoid domestic sanctions and to get away from those who cry foul at their human rights abuses. They are probably just the first of many. Let's not let them out of our sights.

SOME MORE

1. Thanks to everyone who has written thus far. You're great. However, I have yet to get any root beer. I haven't figured out if it's because a full bottle of root beer is kind of a pain in the ass to send in the mail or because nobody actually reads this column. Hmmm.

2. Summer is pretty much over. That sucks!

3. I need to take a moment to say thanks to Mike Olsen of THE SCUZZ. The shows in his basement are always a great time and this recent DISKONTO show was no exception. No one has worked harder than Mike to make sure that we always have a place to have shows at and credit needs to be given where it's due.

4. Here's my address. You know you want to send me rootbeer so do it. (My Jedi powers haven't been working so well lately.) Anything else you want to send me is cool. P.O. Box 504, Chippewa Falls, WI 54729 USA. (Note: Free SLEESTACKS tape if you do happen to send me root beer. If you only knew how good they were, I'd probably have more root beer bottles than I could fit in my apartment. Hee hee.)



It's impossible for me to talk about punk and education without talking about my class background. For me, the three subjects are permanently intertwined. I recently read an article dealing with the idea of being of "mixed class." While I grew up in a blue collar area, I knew immediately that the term applied to me. Some Ameri-

can punks might have been raised working class, and most of us might even be economically working class now, but class isn't some knighthood conferred upon us by one area of our lives, or a permanent state of being handed down by our parents. Class, like "race" and gender and sexual orientation, is more complicated and mutable than that. And so, despite my mostly working class upbringing, my feelings about education are also more complicated.

I grew up in Downriver Detroit, an area where, as we put it in high school, rednecks meet blue collars. Almost every square mile has its own factory; the nearest one to my home was a half mile away, four or five times closer than the nearest grocery store or church. Our house was located on the twenty mile radius from the nuclear power plant, and at night, when the roof of the nearest steel mill opened to release heat, the sky above it was lit gold and red by the molten metal as it was poured. My grandmother quit high school to marry my grandfather, who hitchhiked to Detroit from the Upper Peninsula three days later to look for a job at the auto plants. My father works in a chemical manufacturing plant that once had the distinction of being one of the top polluters in the country; he has worked nowhere else since returning from his draft tour that began soon after high school.

At the same time, my mother was from a comfortable (by Downriver standards) Irish-Catholic family with middle class ideals, including an interest in formal education that meant little to my father's side of the family. My grandfather worked for a bank, wearing a suit and tie every day. And while no one in my family could be considered intellectual, two of my uncles were teachers. Before she quit college, my mother was also studying to be a teacher. School was always important, there was no shortage of trips to the library on the way home from catechism, and all my teachers told me I would be the first woman President.

When I was small and my parents were still married, I hardly noticed this collision of class values within our house. But by high school things became complicated. The differences between my parents became overwhelmingly apparent when they divorced; as my father settled into working class patterns of work and drink, my mother struggled to maintain the outward appearance of middle class graces. In the midst of it all, I discovered punk, and what had previously been just a vague dissatisfaction mutated into utter resistance to both parents' sheltered lives. I wasn't sure what I wanted, only that there had to be something to life besides beer and hunt-

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ing, or wallpaper and gossip. Punk was my proof that there was something else, and school was the only way I had of getting there.

By junior year I was living with my dad, my mom having convinced herself that purple hair was a sure sign of insanity or drug abuse. My father and I didn't fight about my hair. Instead, we fought about college. When I got early acceptance into NYU, he tried to convince me to attend local community colleges and crappy state universities so starved for decent students they were willing to pay me to attend. He couldn't comprehend what early acceptance into an Ivy League school meant for a kid from a factory town, only that New York filled him with an unnamed terror. I've since realized that terror was one of losing me to the sophistication and intellectualism, so foreign to his rust belt life, that New York represented.

All of Downriver culture (and I suspect all working class culture to some extent) resonates with this fear of losing oneself or others to intellectual sophistication. Of the 200 people in my high school graduating class, only around 30 of us planned to go to college. Most of the rest were already well-versed in belligerent ignorance or complacency, defense mechanisms against the idea that anyone could be "better" than them. The few who wanted out but who didn't have the resources usually washed down their hopelessness with alcohol. Except for the girl in my class who married Tom Arnold, I doubt many of them have left the area since.

Not that school was easy. After my father finally refused to help pay for what he considered a waste, I put myself through school at the University of Michigan. It was hard, but it was worth it. School radicalized me in ways that even growing up surrounded by the refuse of capitalism couldn't. I had professors who called for revolution, who deconstructed race and gender and class and speciesism, who critiqued US foreign policy and American culture. Even professors I hated taught me to argue ferociously and back up what I said with facts. Growing up, I had always sensed that those in power fed off the ignorance of the masses. After college I knew it was true, and I had the means to fight them.

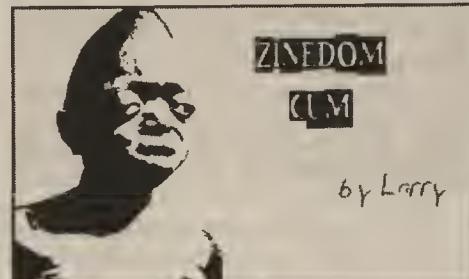
But when I talk about school with punks I usually feel like I'm expected to be somehow embarrassed about it. Even though college and punk didn't conflict for me, I'm not supposed to be proud of my education because of someone else's ill-fitting ideas about what constitutes "rebellion." But for someone from my background, school is not the easy or obvious path. I traded long-term friendships and

the ability to relate to most of my family for my education. The last time my family got together my grandpa fixed my cousin's shotgun while my aunt and uncle discussed their new Harley; I'm a stranger to them, and to most of the people who knew me growing up. I certainly don't need others second-guessing my revolutionary intentions after the sacrifices I've made. Having options is a class privilege, as is rejecting them. The rest of us do what we have to.

Lately I've noticed a lot of glorification of high school punks who drop out. While I admit that a lot of high school is bullshit, it's a classist generalization to assume dropping out is the right choice for most kids. My best friend in high school was the first woman in her entire family to graduate; in that sort of world, you tell me which decision is more punk.

Rumor from the south bay has it that a new subdivision of punk, *bibliophile-core*, for punks with vocabularies more extensive than their record collections (or their records), will soon be officially recognized. Send your applications and GRE scores to pob 720716, san jose CA, 95172.

send all yer hate mail to the magazine so i can skewer you properly in print. send all yer nice mail to sheri gumption, pob 7564, ann arbor MI, 48107, or email sheri@cyberspace.org, with the understanding that while i generally get all excited about it, force my friends to read it over and over, carry it around in my backpack for weeks because it made me smile, let my eyes linger happily upon it on the bulletin board over my desk, and will never throw it out, i still might not write you back. i'll try, but i hate sending crappy mail and i have very little time to write good mail. anyone who thinks this sucks should move to ann arbor and take over some of the projects to which i've committed myself so that i have time to write everyone the intimate letters they deserve. hi to melissa m. from albany, CA. i miss you, kiddo. get in touch.



by Larry

I've been out of high school for years, but last summer I decided to give my principal and vice principal a call. I was working on a bunch of stories for my zine about the Satanic ritual abuse theories. For

those of you who didn't grow up through heavy metal's glorious '80s, basically a lot of people believed that Satanists were infiltrating schools and daycares to use children in their evil ceremonies. Self-proclaimed experts hit the talk show and lecture circuits with tales of babies being cut from mothers' stomachs, then raped and sacrificed in the name of Lucifer. Anyway, one of those self-proclaimed experts spoke to the faculty at my school in a closed door meeting. Along with accounts of teens going crazy and turning to drugs after repeated listenings of Iron Maiden's "Number of the Beast" (I always thought "Killers" is a way better record), he was also hip enough to play Wasted Youth's "Fuck Authority" which he labeled as Satanic "because it tells children to disobey their parents and every other authority figure (cops, teachers, etc.)"

Needless to say, our planet wasn't overrun with the devil's minions seven years after this guy warned all of my teachers. Maybe it's because you can't play CDs backwards for hidden, subliminal messages of devil worship. Regardless, I wanted to get to the bottom of this.

It was really simple getting a hold of both the principal and vice principal. I called their offices, told them I was working on a story about my high school experience and asked for an appointment to interview them. I spoke to the vice principal first. With complete seriousness, she told me of the stories about heshers kids sacrificing cats and safe houses where they would hold black masses. I countered with questions such as, "How come their were never any reports of sacrificed animals anywhere? Don't you think the local paper, which is always starving for stories, would have went nuts?" But the question I threw at her every time was, "Where did you get this information and where is the proof." Her only response was, "There were things we had to watch for on campus so kids weren't getting hurt. You know, being lured into something harmful."

The principal, on the other hand, said he didn't believe any of it. The meeting was organized by a fundamentalist teacher and he didn't bother to attend. I tried interviewing the teacher, but she wouldn't return any of my phone calls. The only uproar over Satanism he could remember was the same teacher getting bent over a kid bringing a Ouija board to school.

It was a few years later, but it felt good bringing up something they probably didn't want to be reminded of. I could feel them tense up when I asked how much the expert's speaking fee was. There's nothing like bringing up wasted money to a school administrator. After I got off the

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phone, it bothered me to think what would have happened if I had tried to bring this up at the time it happened? I'm sure no teachers would have bothered to listen. All they had to do was look at all the heshers in Exodus shirts by the math building who were always getting kicked out of school to convince them that heavy metal at least leads to drugs and breaking into homes, if not murder and animal sacrifice. I'm sure a confrontation with the principal similar to the one I just had would have landed me a few hours of detention. Not only that, but I didn't want to jeopardize my growing record and zine collection. My mom didn't care at for the cover of Samhain's "Unholy Passion," and I didn't need to give her an excuse to throw them out.

I never did have problems with giving away copies of my zine at school. I didn't distribute maybe more than a dozen and no one was interested in punk rock and skateboarding anyway. I've heard a lot stories about kids getting suspended from school for something they wrote in their zine (although it usually called "disturbing" the campus or some other euphemism for pissing off the teacher you just made fun of). Of some general common sense would probably keep most from getting busted, such as being sly about giving them away while at school. Can you help it if your friend brought a copy of your zine from home? Anonymous newsletters are fun, but take away the fun of publicly thumbing your nose at the school. And I'm sorry, but you should expect to get hauled into the principal's office if you draw him wearing a Nazi uniform and accuse him of selling the drugs he confiscates from students.

My offer of two pounds of zines for \$3 in stamps (do not send cash!!!) still stands. I'm also looking for stories of Satanism, occult, etc. in your local newspapers. Please include the name of the paper and date it appeared. Email me at <charmon1@mail.sdsu.edu> or PO Box 15237, San Diego, CA 92175

STARTLING DISCLOSURES

Personal Magnetism

Hypnotism, Will Power, Nerve Forces—Call It What You Will

DR. DANTE

Well if we're going to be getting into the business of reading lists now, I'll sure and be telling you the three Twentieth Century U.S. fiction (that let's H.L. Menck-

en out) writers who seem to be neglected of late that I can highly recommend. Erskine Caldwell, James T. Farrell and (native daughter) Shirley Jackson. Caldwell is best known for his sometimes humorous and sometimes chilling stories and novellas of rural (especially Southern) life with a compelling mix of clinical detachment and wry empathy. Farrell wrote beautifully about various losers (most famously, Studs Lingueine whose short life consists mostly of thinking how great it would be if one thing or another would happen or how he should have done something or other that he hadn't; the fact that Farrell manages to do this for three volumes and keep the entertainment level high despite nothing much actually happening is a feat of genius), and Shirley Jackson is best remembered for his brilliant short story "The Lottery" (I had to read it in junior high school and regular high school, but it's still a motherfucker) and "The Haunting of Hill House" (source for the great movie "The Haunting" as well as Matheson's "The Haunting of Hell House" and that subsequent flawed but interesting movie), but there's much more where that came from (haven't read the new book of previously uncollected Jackson stories, though I can vouch for just about everything else). All three authors actually sold a lot of books (that is, they wrote some books that sold fairly well, not that they were hawking them at the literary equivalent of Gilman [which would be something like a library with crummy books frequented by a bunch of scenesters who didn't really care about reading per se anyway]), so their books pop at thrift stores with some frequency.

Then there are a few records kicking around my bin, so let's tackle those. The Bassholes "Deaf Mix Vol. 3" on In The Red Records is, as usual, intriguing as well as more consistent than some of their previous releases. Still and all, they have yet to get as downright apocalyptic (as Jon Wayne's "Texas Funeral" did) enough at this kind of fucked-up rootsy thing to make a convert of me. They've got their fans, though, who I'm sure will appreciate this more than I.

In the Norton Records corner, there's a positively swell EP ("Record Date," which is better than a laundry date any day of the week) of previously unreleased Texas rock 'n' roll by Gene Summers. A full LP ("The Ultimate School of Rock and Roll") is due to follow; whether it's got more unissued tracks or not probably doesn't matter much to you whippersnappers who don't have any Summers reissues yet, but those Texans have long had their own take on blues and rock and roll (as well as garage and punk) - you're hip

to Ronnie Dawson's old sides and Roky Erickson as well as Blind Lemon Jefferson, right? And if Blind Lemon had stayed down in those sunny climes, he wouldn't have frozen to death trying to find his way home through those icy Chicago streets, right? O.K., then you know what I'm saying.

Also from Norton is an EP by a contempo combo, the oft-inebriated Church Keys. Titled "Viva Viva Rock and Roll" after the Chuck Berry gem of the same title (which they do indeed cover therein), it shows them to be the heirs apparent to the A-Bones that many have already hailed them.

In the surf corner, Les Shadocks are a Swiss (judging from the country code of their fax number) instroband with an O.K. EP, "Mystery on the Moon" (but really, does the world need another version of "Apache"?). (Mitch Shadock Jucker, Hofmattstr. 4, CH-5432 Neuenhof, Switzerland). The Volcanoes bring a fuller production to their latest Estrus EP "Musica Por Proximo Millennium" (I'm sorry, I'm so sick of this millennial crap that it's hard to take even as a joke [and let's not forget that the next one won't be starting until the beginning of 2001 anno Domini]). As a bonus, they do a vocal number "Where It's Happening" (perhaps they should have kept the concept pure and sung it in Latin for extra points).

As you may recall, the "Mondo Drive-In" CD got a thumbs up review from CK, no less, a few issues ago, though she decried the absence of an LP release. The LP release is now duly noted and available from Blood Red Records, 2134 N.E. 25th, Portland, OR 97212.

But what's got my wig blasted is finding on the Otis Redding rarities LP, "It's Not Just Sentimental" (and it's not just sentimental! It kicks some serious ass, even if not as much as his live albums and the Charly "Come to Me" collection), a song that sounds as though the Mysterians are backing him up. Weird and wild! Why this LP is just showing up in quantity now at the vinyl emporiums that I frequent when its publishing date is 1992, I don't know (maybe something to do with the new millennium approaching on Jan. 1, 2001). Even more toupee-burning is the advance copy of Guitar Wolf's "Planet of the Wolves." Who else would have the raw nerve to cover the Rolling Stones, Teengenerate, Link Wray and the Oblivians and put them side by side with their originals; more importantly, who else would actually be able to pull it off? Nobody else. This is the shit, the bomb, the grail, the Grape Flav-R-Ade, you name it, all rolled up with a neat little ribbon and chocolate sprinkles on top.

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making new friends with

**REV.
NORB**

a grown man who
continues to resemble a
gigantic grasshopper!

SO EASY IT'S FUN TO READ

Three albums i am quite unimpressed with: New Riverdales LP, new Head LP, new Swinging Neckbreakers LP. Band whose records were much better than i thought they would be once i got around to playing them: The Von Zippers. Record that kicks total ass and you should buy right away: Spaceshitz "Winter Dance Party" LP (one could certainly include the dandy new Infections LP in this rather short list, however, i figure everybody's already gonna attack this one like a hungry shark smelling blood in the poster, er, water, so no editorial prodding is really needed. 'Sides, nobody likes a bootlicker. However, since it has been brought to my attention that inclusion of the Infections in my industry-standard Rock Band Holy Trinity would yield me a copy of the Spastics 45 with the rare b-side, let me take this opportunity to publicly post a revised Holy Trinity, accurate as of 2:30 PM CDT 9.13.97, consisting of the aforementioned Infections, the Spaceshitz, and Loli & the Chones. BY DECREE OF IMPERIAL ODIN, SO BE IT! The Donnas, previous Holy Trinity front-runners, have been placed [rightly or wrongly] on the "inactive" list, owing to scuttlebutt indicating that their post-secondary EDUCATION [note! note! this issue of MRR has an EDUCATION theme! this is a very exciting topical excursion for a punk mag, i'm sure you'll agree, and my compliance must be important, as i received not one but TWO official e-mails on the subject, so i'm happy as a worm in a bag of Uncle Ben's Rice {true story, but not in any way connected to the Uncle Ben mentioned last month, slain in cold blood due to moral torpor on the part of his friendly neighborhood Spider-Man™} to fulfill my contractual obligation thusly, although, quite frankly, what we need are less "theme issues" involving also-ran topics like education, and MORE of 'em like the legendary "All-Japan" issue. By golly, i'm sure many of our loyal readers will agree that international relations were only setback a fraction of what they could have been with that issue, and the job could be done a lot more effectively if MRR were to publish said issue as a joint venture with *The Probe*. LESS EDUCATION! MORE MASTURBATION! But i undress] was leading to a *de facto* dismembering of the band, ergo booting them into the *Holy Trinitus Emeritus* category and out of active bandly duty. Of

course, i also heard they were recording an album for Lookout, so whadda i know? [course, i heard all this stuff like third-hand {the only questions i actually personally put to any Donna when they were in town were if they wanted any of my cookie ((answers: yes, no, yes, i just want to pick the M&M's out of it)) and if Donna F (i dunno what the "F" stands for, but i suspect it is a word that rhymes with "uckable"))] thought my newfangled white leather quasi-platform Chuck Taylors made my feet resemble those of vintage '78 Ace Frehley ((answer: yes. WHOO-HOO!))) [actually, while the Donnas did unquestionably sort of rock the adoring Titletown throng last month, they rocked in a very definite "second coming of the Runaways" motif, as opposed to rocking in what one could term the Classic Donnas Rocking Tradition. Since i own exactly 0 Runaways records, one could rightly assume that i was not exactly stirred to dizzying heights of passion and frenzy the first time around for the Young Adult Hard Rock Vixen Sound; and, although i do not disapprove of runaway Runaway-sism *per se*, it's not really the type of musical angle i embrace with best-band-in-the-world type ardor, as opposed to the Classic Donnas Rocking Tradition, which is. Ergo, were the Donnas not bumped from the Holy Trinity to the inactive list, the best chart placement they could hope to achieve with their current "Queens of Noise, Part II" *modus operandi* {don't you loathe all these italicized foreign terms? I certainly do, but i like to spread the discomfort around equitably. As the French say, *quel fromage*} would be the number four spot, so, in order to spare them this indignity, i shall allow them to resign from active duty with full rank. Just doin' it for the kids, man {although a high-school-attendin', female Donnas fan friend o' mine's comment that "they weren't dressed in black, they had glitter on their faces and they looked like the kind of girls I beat up in school" is indeed going to be a bit difficult to finesse their way out of, should there come an eventual reckoning for these types of things — however, the fact that they delivered swell covers of "Speedin' Back To My Baby" off the Ace Frehley solo album and Sweet's "Wig Wam Bam" but yet gave absolutely no indication of knowing "Backstreet Noise" by Nick Gilder can merely written off to mental errors on the part of upper management}. I mean, i'm sorry, but Second-Coming-Of-The-Runaways-Ism is just bad business, for whither lurks the potential of being the second Runaways, so too doth loom the potentiality of being the second Venus & The Razorblades — and, as anyone who latched on to a copy of that particular treasure in the 25¢ bin in 1980 can attest to, that's not exactly cause for

universal rejoicing (although, come to think of it, i guess Kim Fowley did co-write two of the songs on Kiss's "Destroyer" album — although, come to think about that, i'm not so sure there's a lotta bragging rights attached to that either) Regardless, the call stands: Donnas OUT of the Holy Trinity, Infections IN. Donnas LP will tangle with the Infections LP at the end of the year for the 1997 season Vince Lombardi Trophy, and all interested parties are more than welcome to keep the bribes coming {i'm sure everybody's got that Rip Off 45 by now, "Here Come The Bribes"? {actually, i'm sure the first thing Greg did after signing the Bribes, er, Brides was to send them out into the streets of Chicago to try and find his goddamn bass!}} [while this probably should not have been the case, the relatively thoroughly cranium-punting grandeur {hey! italicize that!} of the Infections alb'm was a mild surprise {or, more correctly, "would have been" a mild surprise had not my advance scouting parties clued me in to its nascent swellness}, since the two songs on their earlier 45 were evenly split down party lines of "great" and "shit" {"Kill For You" being the one that wasn't shit}, and witnessing them live last year gave no solid indication that their repertory trout pond was stocked with any lunker tuneage other than "Kill For You," which was originally a Rip Offs song anyways, i guess. Looks like somebody cracked the whip at the Hunters Point equivalent of Tin Pan Alley, 'cause the only song on the album that i officially deem too stupid to live is "Pretty And Pink" — and even that is not-uncharming in its exploration of the rock'n'roll/female wee-wee connection, which, as one might have surmised from last month's column, i myself take more than a passing interest in. HOWEVER! Now that i have broached the sordid topic of the sucky song on the Infections 45, as well as mentioning the Donnas in the same breath {i take rather deep breaths}, who themselves have been known to mention Mötley Crüe and Poison with some type of inexplicable reverence {actually, the reverence is probably quite explicable, but i choose not to think about it too much} in their song lyrics {imagine my shock when, upon receipt of a Donnas Fan Club Book ((which i got for free, hence should probably consider a bribe, and respect as such. Okay, the Donnas are back in the Holy Trinity. Who didn't grease my palm yet? The Spaceshitz gave me one measly poster — goddammit, i want a copy of the Rat City 45 or you jokers are history! And Loli & the Chones haven't given me SHIT! What the fuck is this? I NEED MORE FREE STUFF, YA BASTARDS!!!)), i learned that the line i had foolishly thought was "Monday I was smokin' dope/Tuesday I checked into chope" actually

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WAS "Monday I was smokin' dope/Tuesday I checked into chope!" Next thing ya know, i'll be findin' out that the guy in the Suicide Commandos actually *is* singing "I need a cunt, I need a muff, I need a guy in a gym" in "Real Cool"..., as well as making reference to certain covert West Coast Operatives who funnel important advance insider information to my Midwestern nerve center that i may grow and thrive as well as any of us second-class citizens can be expected to do, and from whom i learned that the, for want of me expending the quarter-erg of mental energy it would take to think of a better term for the shit, "Mötley Crüe/Poison thing" is beginning to make some type of re{?}surgence {perhaps merely a surge} in Pacific Coast hipster enclaves {e.g. the most recent Bobbyteens 45, which, i feel, pretty much *blows* relative to their excellent debut outing ((hey, man, every second this alleged Mötley Crüe/Poison thing delays them from recording a cover of "Bubble Gum" by the Cichlids is a crime against nature!)) ((i'm gonna re-write "Hey Roxy" in honor of former Green Bay Packers useless piece-of-shit sawed-off loudmouth first-round-draft-pick cornerback and current Miami Dolphins useless piece-of-shit sawed-off loudmouth cornerback Terrell Buckley, and it's gonna go "HEY-HEY-HEY BUCKLEY! HOW'D YOU GET SO UCKLY?" and it's gonna sell millions of copies in Wisconsin and the AFC East region [[Prediction: Pats return to Super Bowl! Packers watch on TV! If it's Tampa Bay the Packers are watching, i'm defecting to the CFL! Pinball Clemons!!! Pinball Clemons!!!]]]. Holy fuck, how'd you like to be in the Riverdales and go through the rest of your existence with fucking Buckley's number tattooed on your arm? Ye gads! [[the funniest thing is when i take a leak when i'm wearing a Riverdales t-shirt. Should i chance to look down to inspect how the process is going, all i can think of is how their shirt design looks like a 27 — Terrell Buckley's number of the Least— ringed by the phrase "Lo-Cal PunkRock." It gets me every time! Pee-pee goes everywhere!]] and i'm never gonna hafta work another day in my life))), please allow me to state, for the record, that, as of 4:45 PM CDT 9.14.97, and, in fact, since the dawn of recorded history, POISON AND MÖTLEY CRÜE FUCKIN' SUCK. They sucked then. They suck now. There is no possible way i can envision the tides'n'eddies of the Rock Continuum shifting in such a way that somehow, someday, they will not suck. They are not good bands. They did not make good records. PLEASE STOP ME IF THIS IS TOO ADVANCED A CONCEPT FOR YOU TO GET A HANDLE ON RIGHT NOW. I mean, they weren't, like, the worst bands in the world, like The Mistakes, or Pennywise, or whoever, but

they were definitely *not* good. "Talk Dirty To Me" by Poison was an okay song, i guess, although if i really *wanted* to hear a scrubbed-up, tamed-down, FM rock neutering of Cheap Trick's "She's Tight," i'd go watch fuckin', fuckin' HEARTBEAT or somebody cover it in the cocktail lounge of the Ashwaubenon Ramada Inn; at least they got free food during happy hour there. I saw Poison. I'm somewhere in the crowd footage in the "Every Rose Has Its Thorn" video. Let me tell ya, they were no John F. Kennedy! They fucking BIT. They SUCKED. They had virtually NO decent songs. They WERE NOT GOOD. Their bass player — no better a player than i am, and that's saying something — and drummer were particularly inept. Their guitar player might have been good, but who the fuck cares? They were top-to-bottom lousy. I mean, they were sort of a tolerable lousy, but lousy just the same {more Nørb-vs.-Poison trivia: 1) when i used to deliver pizzas, i once waited for an elevator at the Embassy Suites hotel with Bret Michaels. Two arrived at the same time; i got in one, he & his bodyguard got in the other. Remind me to lay off the pancake base. 2) The high point, in my eyes, of the Poison concert which i attended was their completely stupefyin' choice of "Train Kept A-Rollin'" by the ((presumably)) venerable Tiny Bradshaw as their encore. I mean, i guess it's not *that* stupefyin', considering Aerosmith ((who were actually a good band at one point in time and who, let the record show, made a number of good records)) used to do it, but i'm not so sure Aerosmith's fan base was composed mostly of ugly junior high girls with hairy arms. Anyway, for years'n'years, standard Rock Procedure for performing this song has involved a rather simple call-and-response process during the chorus whereby the band sings "TRAIN KEPT A-ROLLIN'", with the audience following that up with "ALL NIGHT LONG!". Why Poison thought the mullet-coiffed adolescent hordes in attendance were hip to this i'll never know, but the scenario played out as follows: Singer: TRAIN KEPT A-ROLLIN'! ((holds mic out to crowd)) Crowd: ??? Singer: TRAIN KEPT A-ROLLIN'! ((")) Crowd: ??? ...it was a thing of great beauty}. Mötley Crüe were more pro-actively unlistenable, by my standards, with the notable difference between them'n'Poison being that they kind of, um, i dunno, kicked ass when i saw 'em live — which is no mean feat, considering i don't like any of their songs whatsoever except for "Kick Start My Heart." The highlight of *their* set, apart from neat lasers, was when their drummer introduced his new Wacky Drum Contraption, a flying saucer-slash-monorail thingie enabling him to play a drum solo {whoop} whilst slowly traveling above the crowd.

Apparently, on the previous tour, he'd had a different Wacky Drum Contraption, and, as he introduced Wacky Drum Contraption II to the crowd {singer's worst nightmare: drummer with a microphone}, he said {and i'm paraphrasing} "DO YOU ALL REMEMBER THE WACKY DRUM CONTRACTION I HAD LAST TIME WE PLAYED IN TOWN???" — and there was this strange second of stunned silence, followed by the inevitable "YYYYYYEAAHHHHH!!!" I later found out that the moment of silence was due to the fact that Mötley Crüe had never played in Green Bay before. So it was like *hmm, do we remember that? YEAH, SURE, OF COURSE WE REMEMBER THAT!!! WHOOOO!!! WHAT A FUCKING GREAT SHOW THAT WAS, DUUUUDE!!! THE WORLD IS FLAT!!! FREEDOM IS SLAVERY!!! ROCK!!! ROCK!!!* Truly the supreme 1984 rock'n'roll moment, except that it happened in like 1990. My only other dealings with The Crüe was that i picked up a used copy of the original "Too Fat For Love" LP on Leathür Records {shitty fucking record, like if the Paul Collins Beat were transvestites and tried to pass off watered-down Sweet and Cheap Trick swipes as "rock." Lousy fucking band} for eight bucks, and turned around and sold it to some moron kid for \$100 {you read that right, ONE HUNDRED CLAMS}, and took twenty bucks of that hundred and scored a copy of the first Supercharger record {back when you could get 'em for only \$20, although i have to wonder if the bootleg and the reissue on Estrus has collapsed the market any ((oh, and speaking of the Estrus reissue, as of 5:37 PM CDT 9.14.97, the original version of "Zodiac" kicks total fucking ass on the Rip Offs' cover of same [[more trivia: i used to think the song went "hey, I'm okay, when I lay on the zodiac" and was about picking up chicks by asking them their sign. Seriously!]]))} — my net cost on this item being a juicy negative-seventy-two dollars, which, some would say, is "about right." So, anyway, Mötley Crüe could fuckin' play, dude — but, COME ON, they still sucked. Hard. If anybody can explain to me some feasible way that Mötley Crüe and Poison *might not suck*, i'll send you a prize of some kind. Idunno what. Probably the rest of my Brain Formula with Gingko Bilo-ba™, you probably need it worse than i do] [ironically enough, this passive mention of brain-related merriment seems to wish to steer me back towards the topic of EDUCATION. How unfortunate. Okay, my main Beef-a-Root™ with America's schools is that the people who *aren't* irresponsible morons {the minority, obviously} are shoveled into a system designed to forcibly provide a lowest-common-denominator education for people who *are* irresponsible

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and moronic. This wastes VAST hunks of time for the non-morons, and, of course, inevitably winds up not only not educating them to their fullest potential, but moronizing them as well. Case in point: yours truly. I used to be a brilliant little kid. I could read at age 3 (not to mention identify all existing NFL team helmets, which helped my dad win several drink bets down at the local waterin' hole. *HEY, I CAN ACTUALLY STILL DO THAT! I AM GIFTED! I AM TALENTED! WHOOPEE!*), blah blah blah, so when i started goin' to school, they had me attend the next higher grade's reading and math classes, which i don't recall as being overly challenging, either. However, due to my fabled lack of social skills, the powers-that-be decided that i was sort of too much of a freak to handle being just plain skipped-up a grade with people a year older than i was, so i kept on doing the homeroom stuff with the kids my age, in hopes i would become less of a spaz (i'm not so sure that worked). Anyway, long about fifth grade, the powers realized that once i became a sixth-grader, it being a K-6 elementary school and all, they'd have no place to send me for math & reading. So, in fifth grade, they put me in math & reading with the mid-level sixth graders, instead of the upper level students they usually stuck me with. Then, when i got in sixth grade, i got to take the same classes over again, but this time with the upper-level sixth graders — so my whole fucking payoff for being a smart little kid was that, in essence, i got to take sixth grade twice. Once as a fifth grader, and once as a sixth grader. *Quality use of human resources?* You tell me. They basically slowed me down to the mental pace of everybody else merely because it was convenient. **THEY MADE ME A MORON**, and i LET THEM make me a moron, much to my eternal regret (needless to say, it was like an eight-foot fluorescent lightbulb exploding in my head the first time i heard the line "they made you a moron/a potential H-bomb!" in "God Save The Queen," as, goddammit, they did make me a moron, and the wonderful fact that i might also be a dang H-bomb had never occurred to me ((although i probably misunderstood that line, and he was really singing "I need a cunt, I need a muff, I need a guy in a gym" or something))) (they also made me a jerk, but i've decided that's sort of an indispensable social skill, and fuck you if you don't like it). Anyway, if you honestly, in your hearts of hearts, think you are not yet a moron, and legitimately believe there is a real and present danger of you falling prey to the moronmakers, **JESUS FUCKING GOD, DO WHATEVER IT TAKES TO ELUDE THEIR CLUTCHES**. Dropout of school, run away from home, join a monastery, join the cir-

cus, make your parents send you to genius school with Bart Simpson, whatever — just don't let them moronize you, or you'll wind up being some weird old goofball who can't do much else but make bad puns and get good scores on video trivia machines. However, if you're already a moron — and, if you read this far, i'd assume you are — don't do any of that aforementioned stuff, you'll just get in trouble (and, as the Automatics said, *we don't want trouble!*) — and, hey, there's at least a little hope — regardless of how stupid public schools made me, i still came away with enough goddamn horse sense to know that Poison and Motley Crue fuckin' bite!!!). Thanks.



August 1997, there were more GG sightings this month since his supposed funeral. (We all know Tim Yo made up those coffin photos with his PowerMac.) Well, the end of the summer brings on the fall harvest of good scandalous gossip and here it is.

Martin Sprouse has a handlebar mustache. He also claims he's King of Albania, but that's another story.

This guy Winston Smith who did a lot of art for bands like DEAD KENNEDYS and major label GREEN DAY has designed T-shirts for the current ROLLING STONES tour. The ROLLING STONES are punk now tho, haven't you heard?

Poor Fat Mike. The cops gave him such a hard time because of his "PUNK GUY" license plates that he had to get rid of them. Mike should have learned from the Chips punk episode that Jon hates punks even if it means not wooing the new wave chick at the local disco. He also bought the recording studio where all the Fat Records bands get forced to have the same lame guitar sound. This way he can charge the bands the retail rate and pay the wholesale price. He also has a drum instructor on premise to teach punk drummers how to pretend they're playing fast.

Jessica, tenor saxophonist of LESS THAN JAKE quit the band after shooting their new video. It seems the execs at Capitol Records want them to go from Ska-Punk to Gangsta-ska-punk complete with little record scratchin'. Jess said no and quit the band in favor of being a cover girl for

the next issue of The Probe.

Mike Cheese from GEHENNA stabbed three people at their show in Reno with a pair of scissors and got the FSU Warehouse closed down for good.

Ex-PROPAGANDHI'er John Sampson was beat up in Minneapolis by a local Peace Punk band for being a "friggin Canuck." Yeah, go back where ya came from poutine breath!

HECKLE broke up and guitarist Steve is now playing in ENSIGN. Former bass player Chris forgot how to play so he settled on being a roadie for ENSIGN as long as he gets all the chicks under the age of 15.

BOBBA FETT YOUTH sued by George Lucas. He aims to collect the \$4.50 in profits that the band has made since their demo tape sold out.

Marc Ruvolo of NO EMPATHY was caught smoking crack at the Fireside Bowl in Chicago. Onlookers noted that the new SCREECHING WEASEL record was playing over the P.A. at the time.

Speaking of Chicago's own pop-punk legend it seems that the past year of fighting between Lookout and Ben Weasel has ended exactly how you'd not guess. Ben has now withdrawn from FAT and given the SW discography back to Lookout. To make things sweeter Chrissie has given Ben his own sub-label called Panic Button Records, much to the chagrin of Mordam Records, who must now distribute releases by one of their least favorite people. Stranger things have happened I suppose. Tony from Victory was once threatened with sodomy by INTEGRITY and two years later he paid them thousands of dollars to put out their album.

Getting back to Lookout there's lots of good stuff this month. Larry got his first check of his million dollar buyout and went to LA and bought himself a star on Hollywood Blvd. While he was out of town NYC's FURIOUS GEORGE played at Gilman St. to a boozing and hollering crowd. Some fat kid was ousted from the club when he allegedly started throwing rotten fish at Señor Tabb. Other stories point the finger at Tim Yo and Greedy Bastard editor Bill Florio as the seafood hurlers. The smell hit the crowd and 7 people fainted. In any case George actually had to take his shirt off since it reeked of rotten fish guts. 17 people fainted at an all-too-close-to-naked George Tabb. Coincidentally the next morning there was trouble at the Lookout Records store. It seems that FG or some of their fans had used the mail slot as a urinal. This also screwed up all the phone lines and nobody could charge someone's mom's credit card or access the computer network and figure out which of the 22 different record titles had been sold that day. Jesse Blatz called a private dick to dust for penis

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prints on the mail slot. Unfortunately the only prints found were Chrissers and the detective concluded that Mr. Applecore must have been boinking Molly through the door so he wouldn't have to listen to her whine about how he can never satisfy her sexually. This was followed by a strange attack at the Lookout headquarters as well. It seems two women dressed like hipster showroom clerks burst into the back door and threw a bunch of toothbrushes and epilady's on the floor. They then turned on their boom box and started blasting GREEN DAY songs amidst their loud conversation about the Chrysler Corporation. Makes sense so far, right? Then a few minutes later two guys in towels and flip-flops come up the back stairs and start brushing their teeth and shaving their legs (one of them tried using the epilady on his moustache but his hollering got the attention of the Lookout people.) Molly burst in and started yelling, she kicked over the boom box and asked the women to shut-up and made a request that the guys save shaving their bikini lines 'til she had left the room. She asked if this was some sort of political demonstration and then when Chris came in she asked him if he knew what was going on. Chris never knows what's going on and he managed to break up the little party just as the person dressed as a dancing bear arrived.

ME FIRST AND THE GIMMIE GIMMIE'S get into a brawl on stage with the CANDY SNATCHERS in Virginia Beach. The hometown bands equipment gets trashed but Larry the singer of The CS managed to steal all of GIMMIE GIMMIE's drugs as well as half a case of transmission fluid. Supplicant zine is getting sued for printing photos of the dead PENNYWISER.

Max's Kansas City, the famed 70's punk hangout is re-opening in midtown Manhattan as something like a Hard Rock Caf of punk. Its going right in the hotel districts as a special treat to Japanese tourists.

I've been hearing a whole bunch of stuff about Jed, the ex-bassist of FYP. Well for one, he's not really dead. He wasn't quite smart enough to fake his own death but I guess he just took off and forgot to tell anyone he planned to keep on living. He spent most of the past year in a dungeon with a group of dominatrixes mastering the art of cock-and-ball torture, dildo-training, sissy-maid training and cross-dressing. He was recognized by Blag from the DWARVES on one of his visits to the sex shop. Blag and Jed went drinking and when Blag learned that Jed had bitten that fake-yourown-death thing he beat the crap out of him and Jed hasn't been seen since.

Ray Beez, singer from WARZONE died of an overdose.

THE CRUMBS made an attempt to do a tour without their founder Chuck "Chick-enhead" Loose. They started off buying a window-tasseled-low-rider-van and spent the first half of their tour trying to figure out why a mechanic in Alabama wouldn't fix it and spent the second half of the trip looking for a place to pee in Berkeley other than the Lookout mail slot.



It's the end of the school day. Eighth hour has just let out and students are filtering out of the building. Another day has passed, and I feel now is as good a time as any to sit down and reflect on my experiences as a teacher. I teach high school social studies at a public school here in Milwaukee. School's been in almost a week now. The first week is always a struggle, as students and teachers attempt to reacclimate themselves to being in school once again. Confusion reigns supreme as everyone settles into their new schedules and deals with the new policies instituted by both the school board and the principal. The biggest new wrinkle in our lives this year is a computer program (created by our principal) designed to create schedules for the students. Unfortunately, the bugs in this particular system have not been worked out, and virtually all of the schedules the students received were wildly inaccurate. On top of this, mixing old teachers with computers is a dangerous mix, and many of the older teachers are viewing the use of this program and computers in general with open hostility. Yes, it is a typical opening week.

So you want to be a teacher!

This is a special education issue of MRR. I'm sure this issue is filled with all sorts of educational issues, problems and solutions. I'd like to spend this column discussing my experience with teaching in the public schools, and direct it primarily towards those individuals who are contemplating becoming teachers. Recently I have been struck by how many punk kids are seriously considering becoming teachers, or are already student teaching. So I guess I'd like to share what I've learned in the past couple of years. I firmly believe that teaching is a calling. It differs from many other careers in that most individuals who choose to teach do so not simply in

pursuit of a paycheck, but out of a desire to make an impact on the lives of their students. I can tell you from my own experience, this is possible. I have also learned that you can learn very quickly whether or not teaching is what you wish to pursue. Everyone I have spoken to who has taught in the classroom agrees with me on one point. After teaching a lesson for the very first time, you will either want to teach for the rest of your life, or you will know you never want to step foot in front of a class again.

You can make a real difference in the lives of your students. This can take place on a variety of levels. For instance, you can become personally involved in the lives of your students. Last year I worked at an alternative school for kids who have been identified as "delinquents". These students had a history of difficulty in their school careers, and also had run-ins with the law. As a result, the court system ordered them to attend my school. All of the students attended under court order. The home lives of these students was beyond description. Virtually all of our students were from broken and abusive homes. Many of them lived in group homes after being given up or taken away from their parents. They led difficult lives. As a teacher, I was provided with the opportunity to help these students, not only with academics, but also with their daily struggles. They allowed me into their lives, confiding in me, and asking me for advice. It was not an intrusive move on my part, after the students got to know me, and learned to trust me (a remarkable step for many of my students), they increasingly came to me with their problems. Sometimes I was able to help, with a call to their employers, or a kind letter to their parole officers and the courts. As a teacher, you're afforded some level of authority in such matters, and you are able to use it to benefit your students.

On a strictly academic level, it is an amazing thing to witness a student learn a new skill. There is a moment when you can almost see the light bulb go off over their heads, and see the understanding dawn on their faces. It may seem like a trivial matter, but it is anything but trivial to the student. For example, last year I had a student named Joe. Joe was a sixth grader and was having difficulty with long division. I took twenty minutes a day to work with Joe on his division. He struggled with it for over a week. And yet he kept trying. One Monday morning, he understood. The process became clear to him and he lit up with the excitement of it. Each new day Joe would burst into my room and ask me for more long division for him to work on. He worked on it during class, he worked on it during lunch.

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He even took problems home to work on. This may seem like a small step for you and I, but for Joe, it was a great triumph and something he took tremendous pride in. He could do it, and he was proud. It is for these moments that I teach.

A Story of The Bureaucracy

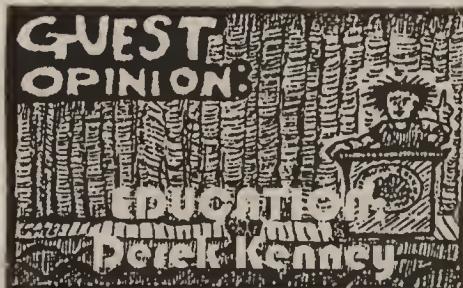
I live in a state where the governor is attempting to severely slash spending on schools. This last fiscal year he was able to pass legislation that cut one million dollars on at-risk student programs in the state. This translated into 15 student seats for every school that dealt specifically with at-risk students. At the same time, the governor has enacted severe limitations on welfare and is currently seeking to built another maximum security penitentiary. Wisconsin has declared war on the poor. The actions of the governor and the state legislature have made it clear they would rather punish than educate the poor. My school was one of the schools that was immediately affected by these decisions. As a result, our enrollment went from 45 students to 30. This cut also translated into the loss of a teacher. And so I found myself out of a job. If you choose to become a teacher in the public schools, you will always be at the mercy of your school board and state legislature. Whether or not you are thinking of becoming a teacher, please educate yourself on educational issues in your state and community. Take action.

On Content

After being released from Project Excel (the school for at-risk students) I came to work at Kilmer High School. Kilmer is also an alternative school which focuses on helping students graduate from high school. Some of our students have been chronic truants. Others have lost time after having children or being locked up. Working within the institutionalized system of the public schools there is an opportunity to expose students to a wide variety of knowledge they may not otherwise encounter. In this case, working in a large school or school system can be beneficial. Oftentimes, administrators care much more about classroom discipline than the content being taught in your classroom. As long as my students are not being disruptive, all of the administrators I have encountered have given me free reign with regard to both teaching style and content. I am a social studies teacher. There is a certain amount of content that is necessary to deliver to your students; the Civil War, World War I, etc... I have learned that it is possible to cover this material in about a third of the school year. The rest of the time I can spend on the content of my choice. I have chosen to use Howard Zinn's "People's History of the United States" as

our textbook. It is possible to expose students to not only the history traditionally taught in the classroom, but also to the stories of the labor unions, the histories of the indigenous peoples, the struggles of migrant workers and more. Last year, we were able to cover a unit of human rights in which students used the internet to research the cases of political prisoners throughout the world. Students then were able to write to, or on behalf of whichever prisoner of conscience they chose. Teaching can be an opportunity to broaden the understanding of your students, as well as encouraging them to take action on the beliefs they develop. This having been said, it is important not to openly advocate viewpoints to your students. Provide information and allow them to critically evaluate the information you provide and develop their own ideas and beliefs. I can't promise you that your experience will be identical to mine. It is my understanding that schools in suburban and rural areas are much more critical and restrictive on what and how curriculum may be delivered. These have simply been the experiences that have passed through my head in the past hour or so. Teaching can be frustrating, enlightening, angering and inspiring. It is a challenge, and it can be immensely rewarding, despite institutional limitations and constraints.

Thanks for taking the time to read this, if you have any questions about what I've written, or just want to get in touch, please do. My address is Daniel Gatewood c/o Sound Off, PO Box 340954, Milwaukee, WI 53234 or email me at: DG9336@aol.com Thanks.



When I was in high school, there was a very definitive line as to who would go on to higher education and professional careers and those who would work in the service industry or other related trades. This was the difference between Vocational Education and the "book smart" education. After high school I occasionally would teach class at Adult Education / Alternative Education. Adult Education was supposed to replace the stigmatism that were affiliated with students in Vocational Education programs, and provide more of a "booksmart" curriculum. The dividing lines

of who were being trained to serve who were still very prominent. This in essence is the factory of classism. Book smart students would go on to college not necessarily because they were smarter than other students, but because they came from an economic and social position that quantified them as college material. Public education reinforces this social stratification. The onset of the digital age and the internet is where the arena for change is.

Nicholas Negroponte wrote in *Being Digital* that the three primary benefits to society as a whole from the net are 1) Decentralization, 2) Globalization, 3) and Humanization.

Decentralization: as seen through Cost Advantages.: Why are certain public schools better than others in terms of future opportunities and education value available to students. Economics. Inner city and rural schools with poor education funding do not provide the same level of education as students from well funded strong tax based suburban communities. Access to information costs money, and the people who have the money to pay for it are going to spend it on there community. This ensures a future return to the communities work force and parental piece of mind that there kid is going to get into Harvard. Labor, text books, utilities, transportation, facilities are all items that the quality of which are related to how much is paid for them. Here's a case example.

I moved from a middle income suburb of Maryland to a small Michigan city in the middle of my high school years. The school I transferred to into Michigan was underfunded in comparison to the school I had gone to in Maryland. The high school in Michigan was trying to enroll me in the same class 2 times a day because they had only a limited number of qualified teachers to teach certain subjects. The alternative was that I had to spend part of my high school day and night school attending classes at the local community college. My 17 year old brother who just began his senior year at the same school is now having to do the same thing.

What is partially keeping the stratification of public schools in tact is the inability of school bureaucracy to match the inflows, number of students, and outflows, cost per student, at an equilibrium. The education bureaucracy has never been able to maintain a budget or creatively compensate for student needs; the argument as to why business run private / specialized schools are much better than public school. I could sit here now and draft a budget for a school year that would cost a hell of a lot less than per student costs are now, and would have a much stronger education value. The reason; the internet. Here is

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where Negroponte's theory of decentralization applies. There is no longer the need for the existing infrastructure of public education. A very brief summary of how I would recommend the reformation of education on a infrastructure level. One and most importantly is the replacement of textbooks with internet workstations. You can buy at a consumer retail price (a hell of lot more than if you are buying quantities for education) a workstation for approximately \$500.00. Students are now provided with one text book that is portable, contains the entire library of congress several times over, the ability to be updated on content in minutes vs. years, the ability to be interactive and respond to questions, and the ability to be written by the student about whatever there interest is.

Home schooling or at least neighborhood schooling is more practical now through the net. The cost of schools themselves and there operation could be eliminated by the utilization of neighborhood facilities such as community centers or even home schooling via the net. It is is feasible to have teacher to student net work connections and maintain the human interaction of teaching. As a freshman at Michigan State, one of my favorite classes was an intro to Waterloo Basic programing class, virtually useless and unheard of than and now. The reason this was such a memorable class to me was the delivery. As students we didn't attend a lecture hall. The class was conducted over a cable network; way back in 1989 before any one ever though of using data networks. I literally went to class by turning the TV channel in my dorm room to the classes internal campus channel.

GLOBALIZATION: There's a whole big world out there and we need to know it all I used to watch the Jetson's a lot. There, s an episode where the son is leaving for school and his mother reminds him not to forget to bring his rain boots for the field trip to Germany that day. We might not be as far along as being able to go to Germany for the day, but we can at least attend class with peers in other parts of the world. public schools are such a homogenized experience. When I moved to my high school in Michigan from Maryland, the rest of the school was in awe of me being a real live punk rocker, and I remember standing in the hall way during my first day of school almost ready to cry because there were so many cowboy boots and hats fluttering down the hall. We as a society and particularly in our education experience need exposure and communication with different elements of the world. Our fears and in turn our limitations are self imposed because we have a safe space in which we live. School reinforces this. Look at integrated schools. I think the idea of exposing different student

populations to one another is fantastic, but the tactic in which most school systems do this is questionable. The reason so much trouble and divisiveness occurs in integrated schools isn't because of the racial differences, but the cultural diversity is so foreign to status quo. You don't see school administrations shipping off white kids into the ghetto.

What if all of us anit-nationalists got our wish today and all national boundaries faded. We wouldn't know how to handle it as a society. Through the net we can conduct education no longer as the traditional American perspective, but as people learning everything we can every where we can in order to make ourselves happy. We can do this at a rate that is productive and comfortable.

HUMANIZATION: Strength in numbers Why do we like bands that musically suck but are great people? Because they are usually our friends, they have good intentions, and some how they add to our lives. This is providing the human aspect to the musical / mathematical / discordant. The process of education in public schools lacks vigor or interest for many people because it is so removed from our everyday experience. Learning needs to have an element attached to it that is validated by the human experience. How many of you remember the laws of thermal dynamics or use them in everyday. This is why education is a going through the motions activity. Yes there are critical thinking skills developed even though the actual knowledge isn't retained, but why not teach in a manner where critical thinking is developed, content is remembered, and it is actually relevant to a students life. There is relevance to the usage of the net for this purpose, but it is so broad I will leave it up to you to determine. That is your critical thinking task for the day.

OTHER. I have started a new zine titled DIGIPUNK. It's content is focused on the two things I love most, hardcore and cybersculture (revolutionary digital tactic) I would very much like to have contributions or thoughts for DigiPunk. You can get in touch at robotdesign@hotmail.com. DIGIPUNK—Destroying the norm Bit(101010) by Bit(101010).



Homeschooling Revolutionaries?

Homeschoolers are a very diverse group ranging from Christian fundamentalists to hippie homesteaders and everyone in between. They use a lot of different approaches too, from using a very structured academic curriculum, to a combination of free-form activities with some book-work, to sending their kids to school for a couple of days a week, to a style I thought was more rare, namely an abandonment of all that resembles schooling. It turns out that these last folks, the self-named "unschoolers", represent a substantial percentage of homeschoolers and the momentum is growing. They represent what I now refer to as the radical end of the homeschooling continuum.

The Unschooling philosophy says that the elements in school that damage and inspire failure in children such as, arbitrary schedules, classrooms, testing, and texts, etc., should not be recreated in the home. They follow the ideas of John Holt, the now deceased founder of the magazine *Growing Without Schooling*. He believed, as do his followers now, that schooling is not only unnecessary for true learning but detrimental to all involved: students, teachers, as well as the larger society (more on this later).

I recently attended two conferences on homeschooling, in which the participants for the most part actively distinguished themselves from those that "play the school game". These were *Growing Without Schooling*'s 20th anniversary conference held in Boston, and The California Home=Education Conference held in Sacramento. Notice that neither used the word "homeschooling" in the title. Well, they do still rely on the word elsewhere because it's the most common word used to describe them all, but many of them are searching for a new one. (One woman at the Boston conference suggested that they describe what they do by what it is: "living".)

Christian homeschoolers apparently have their own conferences, books and resources now, and I believe they tend to be very controlling of their kids and basically have "school at home". It's obvious that this was not what these two events were about, with lectures like, "A 12-Step Recovery Process for School Addiction", "The Myths of Unschooling" in Boston, and then in California, "Detoxifying", "What is Unschooling?", and "The Final Prejudice" (a speech on the rights of children). The overall message was clearly, as one presenter put it, to "mend our schoolish ways" and as another put it, to respect "the wisdom of the child".

These unschoolers also wanted to make it very clear that they do not advocate leaving the kid alone or denying help or guidance. The rule of thumb, according to

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Susannah Sheffer, current editor of GWS, is to avoid offering help when it's not asked for and then when it is asked for, help in any way you can. They are not saying there shouldn't be any structure. The structure is the daily life of the family, with all of its chores, responsibilities, and conflicts and resolution of conflicts, as well as a continuity of emotional warmth and nurturing. The point is that there is no pressure to follow any particular curriculum or program of study. In most cases there is no pressure to study at all, but in its place the parents provide all kinds of support.

If the key to learning and being fully human is this twofold path of "without schooling" on the one hand and a loving, nurturing family on the other, those who criticize homeschooling as an avenue only open to the financially well-off still have a valid question here. One might say that unschooling is all fine and good for those who have homes and for those who have parents around and for those who have a fully functioning family, but what about everybody else? Many kids don't have homes to grow in. Well I was surprised and thrilled to discover that this question is being raised by the homeschoolers themselves.

John Taylor Gatto, former NY school teacher and author of "*Dumbing Us Down*", was the keynote speaker in Boston on Sunday afternoon. His talk was called "Bianca you animal, Shut Up!". He described little Bianca whose soul was squashed by a system that doesn't allow free souls, and asked the question ultimately, "Why should you all (the parents of homeschooled kids) be concerned about Bianca?" It's because little Biancas grow up to be non-functioning adults who ultimately are the reality. This reality, according to Gatto, is the modern historical consequence of the "colossal social management scheme" that created our educational system as an instrument of mass control. His address was essentially a call to action to those homeschoolers to think beyond their own walls and consider what they could begin to do for all the Biancas. He must have confidence that they are rising to this challenge because he referred to the homeschooling movement as "the most exciting populist revolution this country has ever seen." Meanwhile I was looking around the room asking myself, "Are these people prepared for revolution? Are they hearing the same thing I am hearing in all this? Would they put themselves on the line to guarantee freedoms for others besides their own families?"

See, the unschoolers, those that follow the philosophy of John Holt, have always pushed themselves to take a hard look at issues of freedom and authority in their own homes, challenging the assumption

of adults knowing what's best. This is outside of the mainstream to begin with. But John Holt did more than talk about the adverse effects of schooling on individual children. In the early 70's, as a result of meeting and working with Ivan Illich (author of *Deschooling Society*), Holt changed from being a school reformer to a social critic. He became concerned with the broader issues of poverty and of corporate control of society and of education. It wasn't enough to fix what was wrong with schools. Schools had to be "deinstitutionalized" (the term used by Illich). Homeschooling wasn't

just a way to allow kids to learn but a way to reestablish the parent's intellectual autonomy as well, from a system designed to create a docile and ignorant work/consumer force.

This highlights my discovery about these unschooling parents. There seems to be a trend. Often, when they start out homeschooling, they perhaps fall back on some "schoolish" ways of doing things because we've all been taught it's the only way to be educated. Then a lot of those folks transition from "home" schoolers to "un" schoolers. Now I also see that a surprising number of those otherwise very mainstream-looking parents are in fact taking it a step further by joining the movement to "de" school society. They are looking at the system of education for what it actually is: a system of control of a corporate/ industrialized state. They are combating this by bringing their kids home, and also by bringing themselves home, and/or by challenging their own materialist goals. The focus of this change is the family, but this is not the right wing "family values" camp by a long shot.

But still, what about all the other kids, the ones that don't really have families anymore? Or more specifically, what about all the kids whose parents are not available to provide nurturing guidance and daily family life because they have to work full time to feed and clothe everybody, or they are substance abusers, or they are angry and violent to those close to them. Matt Hern from Vancouver B.C. posed this question to a very small but eager audience at the California conference. He is fortunate enough to be involved right now with a publicly funded unschooling "school". There are no grade levels, or grades, or mandatory academics. Teachers are free to offer classes and the kids are free to not attend.

It's not surprising to those who believe in unschooling that in this environment the kids "flourish" (Matt Hern believes that the best question to be asking in terms of education solutions is what environments will allow kids to flourish). There are many examples now of private schools

in the United States that are unschooling schools where kids learn without coercion. But what's unique about Matt's school is that since it's a public school, any kid from any economic background can attend, and guess what! Those kids flourish too. In fact the school district sends them all the "fuck ups": the emotionally disturbed, the learning disabled, and the lost causes. The remarkable thing (or not so remarkable if you understand the true nature of kids) is that those kids flourish too, without coercion, without arbitrary structure, and without schooling.

His belief is that the answer for those kids, the ones we all wish we knew how to help, is most definitely not schooling. Nor is it any institutional solution. An institution can never provide an environment where individuals can flourish. That's because there is no universal curriculum or body of knowledge that all human beings must know in order to become independent, capable, healthy adults who are ready for the world. Each individual is different, each circumstance is different. The answer has to come from the community. He's not referring to the homeschooling "community", which would be like using that word to describe the bicycling community or the business community. He's talking about the original meaning of community when it still meant the place where you live, and the people that live there. The community and the families within it are where the kids can flourish.

John Holt was a believer in a "nickel and dime" theory of social change. This translates into helping people assert themselves against the forces stacked against them one family at a time. Who does the helping if it's not an institution? I certainly don't believe the myth of some kind of George Bush "thousands points" idea of volunteerism. And I understand that as soon as I start talking about "family" anything it starts to sound like right-wing catch phrases. But we have been wrong to think of the homeschooling movement automatically as a threat to those who depend on public education. It's more complicated than that. Those right-wing catch phrases like "family", "structure", "values", have meaning for most people because the family is or at one time was the center of their universe, and that isn't a bad thing! I'm not saying to resurrect the dying model of the American family, but I think we need to ask the questions about what does child need to grow up healthy anyway? (What do they need to flourish?) Isn't the most obvious answer that they need a caring and nurturing environment filled with healthy adults who don't despise their own lives, who pursue what they love and can act as models for growth and self understanding? That

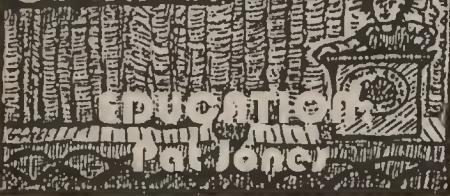
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sounds like a family.

I think what Matt Hern is saying, and what John Gatto is saying, and ultimately what all the unschoolers turned social critics are saying is that there won't be a solution for Bianca or for any other optionless kid until the society is transformed to provide a life where families can actually exist, and beyond existing can thrive. This means a societal revolution that results in a de-institutionalized egalitarian society made up of autonomous individuals, families and communities where economic power is no longer in the hands of the few, where people have the means to provide for their own health and well-being. There's an idea that's promoted by anarchists and the like that we shouldn't be trying to take control of government, we should be creating the conditions that would make government obsolete. I say replace the word "government" with "schooling". Create the conditions that would make schooling obsolete. So like the woman from Boston said, it's not homeschooling, or unschooling, or de-schooling anymore it's just living.

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GUEST OPINION:



Wow! An entire MRR issue devoted to education (or so Jen would have me believe). And here comes Mr. Jones to add his 2 cents...

i - Hey, Teach!

You know if you'd told me ten years ago (when I was still a fresh young punk asshole of 18) that one day I would aspire to work in a profession that is second only to law enforcement in its reliance on hierarchy, obedience and naked authoritarianism I would probably have hit you over the head with my beer bottle (scratch that: I was sxe in high school, better make that a coffee mug or something). Yet here I am now, with already three odd years of college instructorship under my belt and only a couple of months to go before I'll be certified to teach in a public high school. Have I really grown up? Am I really "getting on with my life" (god I hate that phrase) and entering a responsible profession? I mean, just how the hell did I get here?

I guess I can start with my usual excuses and rationalizations. If you think about it, teaching really is the ultimate

scam profession. Imagine a job that pays you to sit around and talk to teenagers all day for nine months out of the year and then pays you the other three just to sit on your ass and drink beer all day. Pretty sweet, eh? And lets not forget two weeks down time at X-Mas, a week in the spring, a bucket of federal holidays and maybe as many paid personal or sick leaves. Take film strips, field trips and movie days into consideration and I'll bet you could get away with only working maybe forty-five actual minutes a year. Sure the pay could be better (and once I'm in the union, I'll walk the picket line and gripe as loud as anybody for more cash), but when you measure it against how little teachers are actually required to do (I'm talking the minimum here, but that's not to say most teachers don't go the extra hundred miles or so—this profession seems to attract idealists who work themselves to death) it's not really too bad.

And of course, the profession is structured so as to eliminate one of the nastiest accessories of the working world: ladder climbing. Once you've achieved tenure, there's really no pressure to move up in the ranks, forge alliances, or step on people to get what you want. I mean, you can spend your entire career as a classroom teacher if you want to, and you can concentrate most of your efforts on just being good at that. That's not to say there's no such thing as backbiting (people always seem to find the need to fuck with each other in just about any situation you can imagine), but for the most part there's little need to become a predator simply to avoid being prey. Yeah, you can find politics in any profession, but the power games people in education play are Mickey Mouse compared to what you find even in the average office mail-room. And the kind of people who become teachers usually aren't any good at them anyway.

But then so what? So teaching happens to cater to my low-stress-lazy, "little-as-possible" work mentality. Does that justify my participation in an institution that is in some ways morally reprehensible? I can't forget that public education is still largely responsible for perpetuating certain myths (e.g. Manifest Destiny, necessity of government coercion, militant ethnocentrism, near deification of capitalism, the supremacy of the white race, etc.) that contribute to so many of the societal evils that my precious underground is supposed to stand against. I can't forget that as a teacher, I'm on the other side now (an awful place to be sometimes). I will sometimes have to wield a sort of power that's just as petty and arbitrary as that wielded by any corporate executive, cop, low-rent security guard or Dayton city attorney

(icky!!!). And like it or not, I will stand for an institution that manipulates information, suppresses ideas and mangles the truth all under the guise of delivering a quality education and giving the youth of America the skills needed to become "productive members of the community" (double icky!!!).

Now at this point I've got some obligatory advice to the young: do everything in your admittedly limited power to avoid becoming productive members of your community. But you know, doesn't my saying that just illustrate the point? Sure I can say that kind of thing and do my best to show that I believe it. But my very presence in the classroom sends a completely different message. Just call me the Mayor of Halloween Town: my head continuously spins and spews contradictory information.

I don't know, I just don't know. Nothing is absolute for English teachers. Maybe I could chuck all the doubts if I were delivering a subject like mathematics or physics (in which case I could assure myself that I am at least imparting information necessary to sustain life and understand the logic (or lack) of a post-Newtonian universe). But the very subject of language and literature is necessarily ambiguous, usually self-contradictory. Yes, I firmly believe I can do some good. I like language and I really think that an appreciation for the art of language can contribute to a person's well-being. I am actually the kind of person who can stay home on a Saturday night (not EVERY Saturday night, but some) plowing through *The Wasteland* and consider that time well spent. I can get almost the same kind of enjoyment out of Gogol as I can out of *Garden Variety*. And I think I am capable of imparting such an appreciation to a few of my future students (oh, I know in advance that most of them won't give a shit, but there will always be a few who do and those are the only ones who really matter, right?). Stupid as it may seem, I think the world of education just might need me right now.

Wow, do I have a Christ complex or what? You know, idealism (stupidity?) of that magnitude just might buy me years of disillusionment and possibly a bout or two with alcoholism. And isn't all this "working to change society from the inside" (self-styled, punk rock 007 and all that) just self-delusion or, worse yet, a rationalization for selling out? I seem to remember reading similar arguments from all those punk rock bands that signed with major labels a few years ago (thank god that little trend seems to be gasping its last). Maybe the only difference between me and them is that their financial rewards were bigger than mine (which not only makes me a sell-out,

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but a dumbass too). Like I said: I just don't know. And I really envy any of you out there who are 110% certain that you made all the right professional choices (I think you're idiots, but I still envy you).

ii - Ed. in Gen.

In one of the many utterly useless classes I had to go through to obtain Ohio teacher certification, one of my professors made the following comment: "Schools have often been criticized from the radical left for teaching American middle class values like punctuality, obedience and industriousness. But what's wrong with that?" It actually took me a second or two to figure out that this was supposed to be a rhetorical question. But if the smug look on the professor's mug didn't clue me in, the heads of the rest of my classmates vigorously bobbing agreement did. I tried to point out that not only do the values he mentioned discourage true self-reliance and free thought, but they are not even shared by a lot of other cultures (e.g. Japanese higher education actually places little emphasis on something as simple as punctuality—and aren't they supposed to be the monument to pure capitalism in the modern world?). But I was kind of taken by surprise at the utterly narrowed minded pomposness of the whole suggestion. Oh well, score one for traditional American middle-class values.

But the whole exchange kind of got me thinking: what's wrong with American education? Why can't graduating seniors demonstrate the smallest amount of logical insight, problem solving ability or even independent thinking? Well, just like every other educator, I've got a half-assed theory on the subject. Wanna hear it?

(Before I go on, I suppose I should note that I'm not even entirely convinced that American high school graduates really are as stupid as everybody thinks they are. I mean, as a college teacher I can say the graduates I usually run into are about as dumb as a sack of hair, but then so are their parents. Maybe everybody's really just that stupid.)

I think the key to addressing the problem is to ask: what's the one thing every faction of education seems to agree on? All my experience with education as student and teacher has led me to the conclusion that if you want the prescription for good education, you should first go to the source: ask the teachers, principals, parents, educational theorists and also the community at large (which in succeeding years will be responsible for providing the means to livelihood for future graduates). Ask those people. And then, whatever they tell you, do the opposite. And, consequently, vigorously practice any principles they tell you to avoid.

It's like the whole controversy with Ebonics a while ago. When I first heard that a school board had classified Ebonics as an actual language and applied for federal matching funds on that basis, I was amazed. And I thought of the same counter-arguments that professional educators and community leaders started spewing in the weeks following the decision. But then it occurred to me that if Ebonics had this many English teachers up in arms against it, there had to be something good about it. I'm still not sure what that is, but I'm convinced there's something there.

So what is the one thing that every faction of education agrees on (other than that education really is all fucked up and somebody's to blame)? I think it's that the job of education is to "instill in young people the skills they will need to go out in the world and get good jobs." All the other controversies and skirmishes in congress, newspapers, academic journals and the court of public opinion seem to be about how that goal should be accomplished.

Hmmm... There's that primacy of capitalism again: people aren't people, they're either wage earners or wage earners in waiting. The highest point to which an American child can aspire is that of Employee. And perhaps, if you are patient, industrious and intelligent, you can enter the exalted ranks of the entrepreneur. Then, instead of being a drone for your boss who's a drone for other bosses, you can be a drone who controls other drones. And your only taskmaster is your insatiable hunger (given you courtesy of American education & pop culture) to fill your own pockets.

I'm not going to take this time to dispute the foundations of capitalism (of course, I do dispute them, but other people in MRR swing that hammer harder than I can, and that's not what I'm talking about right now). And I don't dispute that workplace skills could be a useful by-product of education (sort of like how the public library has Dostoevsky and all those Chilton auto repair manuals). I do, however, dispute the assertion that education's only mission is to provide people with the skills and ethics that will increase a profit margin (and it doesn't make one goddamn bit of difference to me if that profit margin belongs to the student or somebody else—put another way, I don't see how owning your own business is any more life affirming than working for the man).

See, it bothers me that some students are shipped off to vocational schools to learn heating & air conditioning or industrial drawing when their so-called peers are learning foreign languages, literature and higher math & sciences. In effect, the vocational students are being taught to

serve industry while their counterparts are getting ready for college. Educators used to call this "tracking" (a reprehensible practice whereby children are sectioned off, supposedly by ability level but more by economic or racial background, and "guided" into the "life paths most suited to them") before "tracking" became a dirty word.

But this is only the most blatant example of the problem. And in a way, it's misleading too. My bringing it up implies that the students who don't go to vocational school are actually getting a better deal. They're not. The students left in high school are still being force fed the same lies. The only difference is that they will probably make more money. They will have white collar jobs, the others will have blue collar jobs. But the collar (and what's a collar without a leash?) is still the prize.

I have no problem with students being sectioned off by ability (so long as it is really by ability and not preconceived ideas about race or economic background; but now I'm getting off-topic again). Some people are just smarter than others. Not everyone has the wits to become a quantum physicist or brain surgeon (I know I sure don't). But arguing about what kinds of money-making professions people should be guided into seems so beside the point.

I think education, the way it is practiced now, really begins to fail people at about middle-age. Around that time, even the most monetarily successful among us begins to wonder. "Here I am. I've made some cash, I've got a family, and I've helped other people make a lot of cash... But now I've been alive longer than I will probably be alive in the future and what's the point?"

Everybody comes up with their own answers. Some turn up at the workplace with a high power rifle and spend the rest of their lives in jail. Some turn their lives over to religion. And some turn their lives over to a bullet in the brain. But most just sit there and take it. Maybe they beat their wives. Maybe they take pottery classes at the Y. Maybe they buy a sports car or fill their houses with more and more crap they don't want. And when death finally creeps up on them, they're more relieved than anything else. No matter what, however, they don't get any help from their education. How could they? When you scrap with the inexorable limitations of existence but have only punctuality, obedience and industriousness in your arsenal, you may as well just drop your pants and paint a big "X" on your ass.

Young people aren't blind. I think most of them (most of you) are capable of looking at their parents and the rest of their "elders" and seeing just how fucking unhappy they are. Maybe they don't know it on a totally conscious level, but I think they

COLUMNS

at least feel it. And when they see what they have to look forward to, why wouldn't they choose to simply drift through school paying lip service? Why would they bother developing independent thinking skills (which schools don't really ask them to develop anyway—when does an employee need to think independently?) when even the rudimentary skills given to their parents have served them so poorly?

No, I'm not advocating a return to the "new math" or problem solving intensive curriculae that the stinky hippie/boomer teachers were so hot on in the '70s. On a day to day level, I'm not really sure what can be done. Maybe there's no solution. But if there is one, I think it starts with an alteration of the basic goal of education. I don't think the idea can be put into agreeable, dinner-table terms. The only way I can

phrase it is that the goal of education should be "to keep people from shooting themselves in the head or turning their lives over to the lord when they get to middle-age" or, better yet, "to keep them from getting frog fucked by reality."

Can it be done? I think so, but if you thought what I just wrote sounded idealistic, then check this out: people in school should be taught that there are more people on this planet than they could count if they spent every day of their lives counting them, that most of these people look at the world in a completely different way than they do, that in addition to the people living now an uncounted number have lived and died before them. They should know that entire civilizations have come and gone over the centuries, many of which have ruled the known world of their time

yet left no traces we can discern today. They should know that time and space extend well beyond the narrow limits of their lunch room, living room or board room.

Yeah, I'm getting a little esoteric now. But schools (and most people) could stand to get a little more esoteric every now and then. It might help them see that twelve to twenty years of preparation for something as marginally significant as a career is an almost criminal waste of time and energy, especially when you measure its value against all the other things there are to see and do and know in the world. The words "life" and "job" should not be synonymous.

Thanks for reading.

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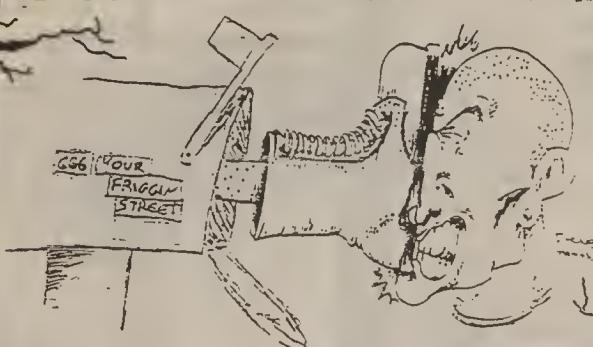
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How I Got Into Teaching

Like most punks I hated, absolutely *hated* school. It was so awful. The teachers were the poorest excuse for people, who had failed at every hope or dream they had, and were bitter closeted alcoholics who either hated young people or tried to get them alone and fuck them in secret. School was like prison. Compulsory confinement, to be escaped through drugs and vandalism in every way possible. The boredom was unbearable. Does this sound familiar?

So I ran away to San Francisco, and my life was saved by punk rock and the thrill and excitement of the punk rock lifestyle.

I taught myself how to make movies (which I have forced many of you to see) and that led to the teaching thing by accident. A friend of Mykel Board's was going to art school in SoCal, and invited me to come to his class and show my movies and talk about them. For \$250.00! I had already made the movies for next to no money, so this was all gravy. I went there and showed my sloppy collection of punk-rock and X-rated movies, many hand-developed in buckets for DIY purposes.

I was a little nervous, because I thought that the art school crowd was going to attack me for lack of ...something. But NO! They were kind of speechless after the movies were done, when I got up to answer questions. So I just started talking about how I was just saying what I wanted to say and not worrying about big Hollywood deals or scripts or whatever, just trying to make something for me and my friends...It was a lovefest and then they bought a movie for their library (another \$150!) And that was where I realized, "hey, this lecture thing is where it's at!" Like most punks, I had been supporting myself with various scams, or by selling my fanzine... I was a carnival carnie, I was after-hours janitor at a gay bar with Lynn from Tribe 8, I sponged off of other people or traveled to avoid rent, you know, the usual. So finding out that you could show movies and then talk for an hour, for \$250, was like, "Yeah, this is the job for me!" I decided I wanted to be a teacher.

Authority? What's That?

Two years later, I was teaching at that same art school, my first job. God, what an eye-opener. Having been oppressed by fascist and sadistic teachers all my school life, I wanted to be different from them. I'm a punk! Fuck authority! I made up a great class on experimental documentary practices. I was lenient and only assigned a choice few readings, and had the students make a movie instead of writing a paper, for the final project. Then I noticed something disturbing. The students were barely able to have a discussion in class, no one would speak up. No one seemed to have any opinions! And their movie projects were bland, just awful! I think about how everyone complains about the punk rock "agenda" these days being too opinionated, and obsessed with dialogue about cred and selling out. Well, try the other alternative, if you want to really be annoyed! Hang around with people who have *no* opinions and don't speak their minds! It will make you crazy.

See, we punks have an interest and desire to fuck authority. We know how to simply say, "Fuck Authority!" and then do what we want. But students are not necessarily punks! So when you run the class on the Fuck Authority mentality, the students can flounder and fail to thrive. This first batch of students presented a problem to me. How to teach them, in one semester, all the independence, and free thinking, and sticking to your ethics that we punks learned from punk rock? They were underprivileged, being nonpunks. Especially in an art class environment, a strong DIY sense is needed, and they didn't have it. This meeting place of Fuck Authority and The Kids Need Some Structure is the

ongoing challenge that keeps teaching interesting.

The Difference Between High School And College

I started out teaching college, both in L.A. and now in the Bay Area. There are a number of distinctions between the college experience and the high school experience. For one thing, there is no sympathy factor at the university level. These people have gotten their shit together to be in college, you can lean on them to stick to some kind of principles, not be lazy, use their brains, and change the world. They are there by choice, they picked to take your class, you already own those guys.

Last year I started teaching in a high school program, too. There, I remembered that when you are in high school, wow, you are still a prisoner. Prisoner of age laws, of your parents, of society not giving you any legitimacy, and prisoner of your own sexuality and identity. Most people in high school don't know how much everything **IMPROVES** when you escape it. As a teacher, you have to keep reminding yourself that they haven't had the experience of freedom yet, like the college people have. So you have to do things a little differently.

It's weird to feel like any kind of role model, because you think, "I'm not so different than you guys." But you know, that role model thing is in effect, whether you, the teacher, acknowledge it or not. So to just be the teacher and give people respect is a big deal. To create an environment where freaks are not teased can be the difference of life and death for high schoolers. It is the time when people figure out if they are gay or straight, and deal with sexual issues in general. So all this other stuff is going on, and you are a part of it!

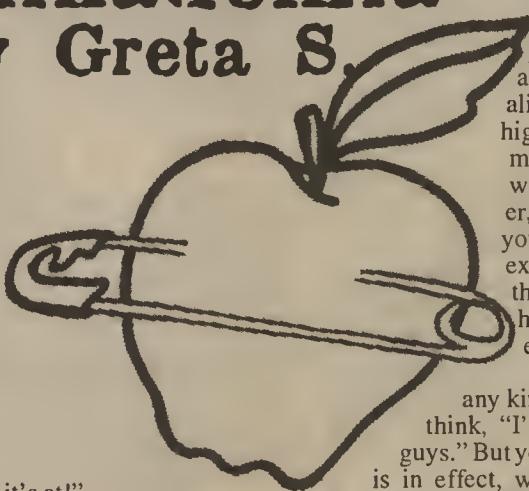
You can't necessarily *cure* kids of their homophobia or racism in one class, and I don't take on the responsibility of far-reaching therapy. But you can *definitely* make it clear where you stand and see that people are treated with respect, not just by you, but by everyone. In film classes, like every other discipline, there is a suppressed history of the contributions of women and queers and other outsiders. As a teacher, you are in a position to reveal this stuff, and give your interpretations. You can also get people to open their eyes and critique the ideologies that are rammed at them through the movies, and challenge them to replace it with their own visions. And though I joked earlier about deciding to be a teacher because it was easy money, this is actually why I'm doing it.

When You Have Punks In Your Classroom

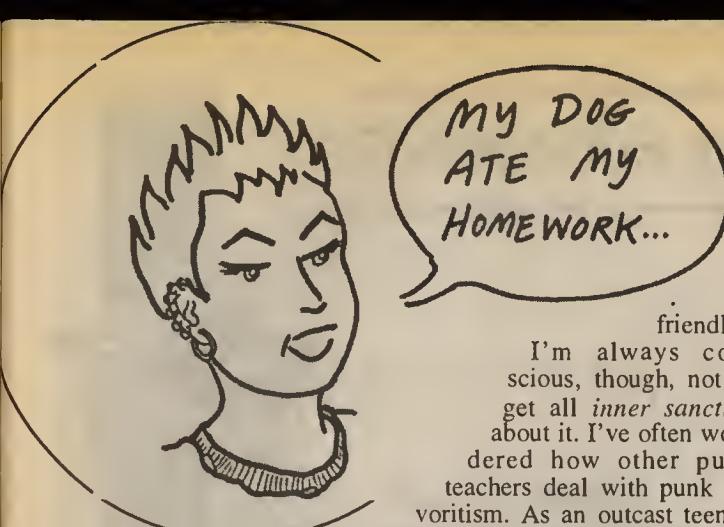
As I said, the students are not necessarily punks, but sometimes they are. On average there are two students per class who are clearly identifiable as punks. There was a student in the high school program last summer who once asked me, "What is your favorite band, of all time?" I said the Misfits, of course, then he serenaded me with Misfits songs, the rest of program. That was really sweet. Another kid came into the class with videos she had already made, with BIKINI KILL on the soundtrack and really tough-ass feminist punk themes. It's so cool! Typically the punk kids are politically savvy with original ideas. In the time before and after class, you end up talking about what your favorite bands are, what shows you were at, what other punks you know, and whether I can get them an interview with Cometsbus for their fanzine. Basically, just being

My Life In Punkademia

by Greta S.



k n o w l -



hat-
and favored
kids. That's the other cardinal sin (besides being a fascist) I have vowed I would not repeat. To a certain extent, punks are fuckups. But the real geeky kids are too uncool even to be punks. Those are the people for whom inclusion is going to make a big difference. In film classes, students really have to rely on the others in the group to help out on each others movies, be a test audience, and to give critical feedback. It requires a real team effort, and favoritism from the teacher would suck, and destroy the dynamic.

It is funny, though, to have punk rock students who try to scam you, but you know their scams already because you're a punker, too! One kid made his videos the morning of class and then put classic punk soundtracks on, of the era that he thought the teachers would like best! Ha! Didn't work.

Compromise

Punks don't like to compromise, and I am no exception. Much to my surprise, I really have not had to. This is one of the best things about the job, especially in the arts. No sucking up to anybody, no pretending I don't have tattoos. I can do pretty much anything I want, in my class. The only crime is to be BORING! I know there's plenty of people who have a different experience, but I haven't come across these things yet and my fingers are crossed.

There is an issue, in the high school program, of which films I can show to the teenagers in the history classes. But the only prohibition is against "full frontal male nudity." And who wants to see that shit anyway! I have to say I was a little nervous when I showed them Sarah Jacobson's "MaryJane's Not A Virgin Anymore," and again with Jon Moritsugu's "Terminal USA." But you know, it's never the kids, anyway; it's the parents. Like those people who sued Gilman Street about the stage diving. You know that wasn't some kid's idea. And what kid is going to complain about nudity? You do have to spend your risk quotient carefully, and balance whether it's going to be a worthwhile battle, before taking on something that will get you in trouble. But with high school people, like I said, it's so radical just to treat them with respect that you don't need to push nudity boundaries.

The only thing, for me, that approaches compromise is that sometimes you have a student or two that you just don't like. You may even hate them. I had this macho, older (older than me), college guy who was constantly putting out mildly sexist remarks, fraternity style, to the other guys in the class. Never anything really over-the-top, just incipient arrogant banter about "babes." It was tough because you don't want to let a jerk like that see that they've gotten your hackles, but you have to address it somehow, because you can't give that kind of behavior the tacit seal of approval. The punk rock Greta would call this guy out and yell and swear and offer to kick his ass, and fling a tidal wave of insult in his direction. But you've got to have more patience, and wait and pounce. I don't let stuff go without confrontation, but I'm saying that you've got to be a little more constructive when you're the teacher, and that has not always been my style. (Remember, too, that I'm in college, not some "blackboard jungle" situation with weapons and stuff... much easier!)

friendly.
I'm always conscious, though, not to get all *inner sanctum* about it. I've often wondered how other punk teachers deal with punk favoritism. As an outcast teen, I

ed it when the teachers had their pets

Punk Among The Faculties

A most irritating thing is the current trend of highly intellectual professors and culture theory writers *namedropping* punk as a movement of some kind and categorizing it, within the institutions of higher learning. It can be a lonely road for the punk in academics. The boring teacher parties with their stupid wines and cheeses, and tame artwork and lame wifeswapping diversions (really! Just like in "Who's Afraid Of Virginia Woolf'!). So you, the punk teacher, are made all the more aware of your punkness, your values, and your commitment to them. Then imagine you go to one of these teacher parties and some balding, nontattooed individual from Los Angeles is spouting off about his new book on the transgression and hyper-reality of the "now defunct" punk scene, and all the other scholars are sitting around with plastic cups of merlot, nodding and saying, "Indeed, he's so cutting edge..." I think of those books that Martin gets sometimes in the book review area.

These people are so removed from punk rock that they think it's over, and therefore it's safe to pretend they used to be a punk, and to generalize on the punk rock experience to leverage their own sagging academic status and virility. It's just like colonization. It's like commercial sellout without the money. It's really disgusting, and the only thing you can do is sneer and get away as quickly as possible. I imagined once calling one of these posers on it, and saying you don't fucking know a thing about punk! But immediately, I felt I didn't want to have any engagement with them, nor correct them. I wanted them to go on, misguidedly, talking out their ass about stuff they don't know anything about, and sorry for them that they are so removed from the scene and can't even go to shows that they can distance themselves from enough to categorize and reduce. Punk rock is a constantly changing living scene. It can't be frozen and quantified and boiled down by these phony anthropologists of culture. In another era, these creeps would have given the same treatment to tribal people or queers. Phony authority. It's a ratio, though. The less of a punk you ever were, the more you'll try to capitalize on it and sell it out in the academy.]

It's weird, because I am a punk, but it would be so lame to *teach* punk. I don't think punk *can* be taught, it's got to be lived. And besides that, I want to teach **EVERYTHING**. There was a class my friend Rich told me about, at a college, called "D.I.Y. Fanzines." Ha! I would call it "D.I.Y., P-A-Y!" Art school tuition to learn how to make xerox fanzines?!? There's a scam for you. Well, fortunately I'm not into scamming *the kids* yet...

Now What?

So I have been teaching for three years now, and I still love it. It turns out that it doesn't pay very much, really. And it's not all Mr. Chips and lovefest, either. I have to deal with know-it-all rich kids, insecure jock-types, and pathetic girls who are afraid of technology. One kid, I flunked, and then he kept calling my house in some vaguely threatening manner. Every so often, I think maybe I'm kidding myself that this is worthwhile - maybe all I'm doing is showing spoiled brats how to load a camera. Then I think of all the fantastic movies that these wonderful kids make in my classes...the girl-revenge movies and the John Woo satires and the cross-dressing melodramas and the dreamy hand-processed things, and I think yeah, okay, it's better than mopping the floors at the End-Up.

Greta S. is a reviewer at MRR, makes a fanzine called *Mudflap*, and teaches film production and history in college and at the California State Summer School For The Arts.

TOO BAD.
YOU GET
AN "F."



How Do Punks Feel About Education?

We all have some sense of the stereotypical punk rock attitude towards school. Didn't most of us hate our school experience? Wasn't school a source of constant drudgery, boredom and frustration? Didn't school act as an oppressive force, actively preventing us from personal growth by squashing free expression? What do punks want to do about education? Burn down the local high school? Kidnap the principal and give him/her a pink mohawk? What do we *really* want to do about changing education?

During the spring and summer of 1997 I handed out surveys at several hardcore shows; one of the shows was on Staten Island, another was in Philadelphia, and the last was on Long Island. In addition, surveys were distributed to and returned by a handful of other individuals across North America. A total of seventy surveys were completed. Many of the respondents may not even consider themselves "punk". This survey is in no way an accurate representation of punk opinion across the world or even across the country. But it is an interesting look into the attitudes of kids at a few shows in on the east coast, sprinkled with various others.

The percentages work like this: for most questions, respondents could only check one answer. For these questions, the percentages report the fraction of respondents who chose each possible answer. Answers under "other" were listed but not included in these percentages. For some questions (those marked with a "*"), the respondent could mark as many answers as he/she saw fit. Figures represent the percentage of total respondents who checked each answer. If that doesn't make sense, perhaps you'll agree with the 20% of our respondents who believed that Math should be eliminated from high school requirements.

There is bias present here, but only in the quotes selected from open-answer categories. I chose the quotes that were most interesting, entertaining, representative of common sentiment or bizarre. Just so you know my bias, let me explain that I am a teacher, so I obviously believe that public education *could* work. So take my influence into account when considering the quotes selected.

How old are you?
Average age = 20.2 years



Which of the following best describes you?

High School Student	20.0%
Undergraduate Student	52.9%
Graduate Student	7.1%
Ex-Student	20.0%

What is the highest level of education you have currently completed?

Grade 10	7.2%
Grade 11	10.1%
Grade 12	18.8%
First-Year College	27.5%
College Sophomore	15.9%
College Junior	7.2%
College Senior	4.3%
Some Graduate Credit	8.7%

Which best describes the majority of your schooling?

public	87.8%
private	6.8%
parochial	5.4%

In your opinion, what is the primary purpose of public schooling?*

socialization/creating "model" citizens	34.3%
college preparation	27.1%
fostering individual growth/development	11.4%
teaching job skills	8.6%
juvenile detention/control	25.7%
teaching life skills	11.4%

other answers given:

"Passing on historical untruths, patriotism, putting students into a closed off/closed mind setting"

"There is none" "Preservation of Tradition"

"How to hate your fellow classmates"

"College Preparation (but only to certain groups of students)"

How Do Punks Feel About Education?

In an ideal world, what **should** be the primary purpose of public schooling?*

socialization/creating "model" citizens	2.9%
college preparation	8.6%
fostering individual growth/development	67.1%
teaching job skills	12.9%
juvenile detention/control	0.0%
teaching life skills	30.0%

other answers given:

"Stressing the cultivation of critical thought and communicative action"

"Making people literate and socially conscious"

"Creating a safe space for creativity and expression"

"Fostering an appreciation and understanding for other individuals and cultures"

Who should decide what is taught in schools?*

society at large	47.1%
parents	18.6%
teachers	22.9%
education experts	22.9%
students	32.9%

other answers given:

"Punk Rockers"



As a whole, how do you perceive mandatory requirements for graduation from high school?

unnecessary	8.7%
somewhat necessary	65.2%
very necessary	26.1%

Which requirements for graduation would you eliminate? (check all that apply) *

math	20.0%
english/language arts	1.4%
science	7.1%
social studies/history	5.7%
literature	1.4%
art	5.7%
music	10.0%
foreign language	20.0%
participation in government	31.4%
economics	15.7%
physical education	51.4%

other answers given: "All requirements"

"Citizenship Points" "Religion"

"Philosophy" (?!?!.../listed twice no less!!!)

"Economics should cover systems beyond capitalism"

"All subjects have value when taught right"

How do you feel about dropping out? (choose the statement that best describes your view)

dropping out is always a mistake.	11.4%
people who seek out their own alternative education are the only ones who should drop out.	47.1%
anyone who feels that school is not beneficial should drop out.	7.1%
all students must be liberated from the oppressive confines of schooling - drop out now!	4.3%

If high school attendance was made voluntary, would society as a whole benefit?

Yes	39.7%
No	60.3%

If high school attendance was made voluntary, would you go regularly?

Yes	73.5%
No	26.5%

Does schooling have to be authoritarian to be successful?

Yes	26.1%
No	73.9%

In your experience, why do most people choose to become teachers?

because they want to inspire/empower youth	60.3%
because they enjoy working with young people	25.4%
because they can't get a better job	7.9%
because they want summer vacations	6.3%

other answers given:

"because they want to be committed to the process of lifelong learning"

"some just love the power"

"because they want to unload their ideal personality onto slaves"

"because they are immature suckers who need to feel superiority over children in order to deal with their insecurities"

"it pays money"

"I believe that some teachers have forgotten their primary motives; instead disciplining and power struggles become a major goal"

Which level of schooling did you enjoy most?

preschool	9.7%
elementary school	14.5%
middle school	6.5%
high school	25.8%
college/university	43.5%

Describe your best school experience:

"I always liked when I could apply what I was learning to life"
 "Taking a media literacy class that involved decoding advertising when I was in grade 7."
 "In high school I founded two organizations: STAR (Students Together Against Racism) which put on workshops locally and nationally, and a Miniature Golf Club."
 "Every time I was encouraged to create a personal opinion about a subject, and was allowed to voice it and defend it."
 "When my science teacher told the class I was the smartest person there and meant it."
 "In the 7th and 8th grade I and a bunch of my friends did 'Puttin on the Hits' in front of all the 6th, 7th and 8th grade. We did TROOPER by IRON MAIDEN and won the contest."
 "Smoking pot and skipping classes (not being caught)."
 "Writing a novel for English class and my teacher told me I should keep on writing"
 "My history teacher teaching Chomsky instead of history text falsehoods."
 "In one art class where I was explaining a piece to the class and said that I was gay and vegan, environmentally conscious and that I fight sexism and racism and the people applauded me rather than ostracizing me."

Have you ever considered becoming a teacher? Yes 75.4%
 No 24.6%

If so, which level would you like to teach?

preschool	3.7%
elementary school	7.4%
middle school	11.1%
high school	44.4%
college/university	33.3%

The fact that over three-quarters of the survey-takers considered becoming teachers is totally inspiring! Clearly kids want to do something to improve the educational experience, and are even considering a major commitment to this change. How many of these kids will actually get involved in education? Well, with any luck a few more will... here's how:

We are forming a new organization called the R.E.A.C.T. Network. "REACT" stands for Radical Education And Creative Teaching. The goal of this group? To work for changes in education and change through education. We'll be networking all kinds of people interested in impacting education including students, teachers and community organizers. Our scope will not be limited to conventional means of changing education (i.e. becoming a teacher), but instead will encompass a multi-directional approach. If you care, you qualify. If you are interested in finding out more about the network, send a 55 cent stamp or IRC to: R.E.A.C.T. Network, P.O. Box 220320, Brooklyn, NY 11222 usa. You'll receive information about the network and our inaugural newsletter.

How Do Punks Feel About Education?

preschool	4.6%
elementary school	18.5%
middle school	29.2%
high school	46.2%
college/university	1.5%

Describe your worst school experience:

"Grade 10 PE. The teacher sat the entire class down in the basketball key and made me do lay-ups in front of all of them until I actually made a basket."
 "My personal opinions and growth being stifled by a censoring and over-domineering school administration."
 "Everything that was shitty about school was social, not academic. Every terrible experience actually had little to do with school. Oh yeah, I just remembered I was sexually harassed by my art teacher. That sucked."
 "In college I became a bum and played Nintendo instead of going to class and now my mom hates me."
 "Being pre-judged, molested, harassed, discriminated against, etc... fights, sexual harassment."
 "Being forced to say the pledge of allegiance with my hand on my chest."
 "My shop teacher in seventh grade hated girls - he was very chauvinistic. I'm very mechanically inclined. I have also always had good grades - he gave me a C- on my report card 4th Quarter and conveniently 'lost' his records."
 "Times where I have worked hard on something and felt as if I have done a good job only to have a teacher disapprove or lecture me because he/she disagreed about the subject matter. (anarchy and anti-technology papers are sure winners)"
 "Being told by the principal that I would be the only female in a woodworking class so I should take typing instead."
 "Every single day I was told that I didn't belong because I dressed different. School teaches conformity, homophobia and hate. I went to a high school where the teachers laughed at 'fag' jokes and condoned this behavior."
 "Being suspended from a public school for my hair cut, realizing my teachers were not impartial objective educators but xenophobic and judgmental protectors of the status quo - afraid to challenge or change."

Survey and Writing by Chris Jensen
 Drawings by Myles Karr
 Assistance by Gabrielle Moisan and Jonathan Hughes



A conversation with Martin Sorrondeguy, singer of Los Crudos, that has nothing to do with him singing for Los Crudos... Education, speaking Spanish, being a queer teacher and opening his dream school. By matthew luskin.

MRR: I guess to start this off, I'm curious where you're coming from on all this. How did you wind up in education?

MARTIN: Well, really unexpectedly, I guess. Because I never had planned on working as a teacher before... I studied and still continue to. I'm beginning to start my studies again, in the fine arts, doing photography. I remember a couple years ago, I had come back from South America, from traveling, and I got a call from a friend saying that she was working at a school and she said they were looking for Spanish teachers. She said "they want native speakers and, Martin, I think you'd be good for this." Then she goes "on top of it all, they want someone with an arts background." So I thought "ok, let me go check this out." ... I was working there for about three years, the first two years as a Spanish teacher. It was very involved though, I did a lot of things- a lot of arts related stuff. I did Spanish. And then the last year I was there I did Spanish and assisting in a classroom with just one group the whole year. And then about a year ago, the last year that I worked at the school, the Montessori school, I started working at this place called the East Village Youth Program, just doing art with the kids in this after school art program. It went really well. And because the Montessori school was a lot more of a privileged kind of school, because it was a lot of money to pay tuition, the kids have everything, and then I went to working in the arts with this group of kids who are from the total neighborhood area that have access to next to nothing. So it was kind of going from somewhere far away, from fucking wonderland, to like my neighborhood to work... I did that for about a year and after the tour I came back and they hired me on full-time as a program coordinator working with the kids at the East Village Youth Program...

MRR: Are you happier, or maybe more comfortable working with that group?

MARTIN: I like it a lot... They're both challenging, but in different ways. But, yeah. I feel more of a connection to this group of kids that I'm working with. A connection because they don't really have that much and I guess when I went to school I didn't have access to that much either... I can see the potential that many kids have but I know that for these kids it will probably be a lot harder for them to realize what it is that they can possibly do. And it's good to be around them and kind of push them on until you get it in their minds that they can do anything. It is a challenge and it's hard because some of the kids are coming from... from broken homes, from a lot of weird situations, very fucked up situations. And just learning about them and realizing what's going on at home and how it effects them and how it effects their outlook and how they perceive the world is just unbelievable.

MRR: What about the other end of that? How your experience within the education system and background has influenced

your teaching...

MARTIN: Well, my education was really weird. How I came out I don't even know! ... A lot of the way I ended up being came from home I think. That mixed up with a lot of other things created who I am. But if I would've gone based on what I was being taught in school. I would be this total... I don't even know what you'd want to call me. But I would be something that I'm not right now. To me personally, even where I'm working now, education is always like a tug-of-war. Because there's people who want to really teach in a way that you're really liberating kids and teaching them to be free and to want something, to do something, to be independent, to go, you know what I mean? ... And there's people who are pulling away from that, they go by the book. "This is what the book says and this is the way that it's been done before." and leave no room for change. And the conditioning. And I can't stand that. And so to me education is like that, it's a tug of war. And some people in my job right now think that what the kids need is more math, more reading, more stuff like that, which is fine, the kids could always use that help, right? But they need social skills. They need to learn to get the fuck out of the neighborhood and to see what's going on in the world. And they need to learn how to work within the neighborhood and within their community and communicating with each other. That's what they need to learn. That to me is more important than them learning math, because you can't have kids who've learned math, but just don't know how to function

in the quote-unquote "real world." And to me that's fucking horrible.

MRR: So do you feel that the education that these students receive, or the way in which they are given that education can influence the social reality that they're dealing with in the neighborhood?

MARTIN: I think so, yeah, I totally do. I think it depends on who's teaching it and how they're teaching it. I think people who work right out of the book and keep it dry—it's just not going to work. It's very hard for that to work these days. For instance I think a lot of young kids, especially these days, they have a major problem with just being able to communicate with their teacher. And they clearly see the separation between "you are teacher, I am student," and a lot of kids just don't respond. They just sit there and they don't respond. And I think that if you can break that border between you and the student. I think that's a very powerful thing, that's a powerful tool. Because if you can come down and stop being "teacher" for a

minute and be a human being to them and treat them in that way...

MRR: ...Allowing the students to develop their own voice...

MARTIN: Right. And being able to develop a trust, that they can say things to you and that they can be honest. See, a lot of teachers don't like when kids are honest. Because being honest is like me and you talking and you tell me "you know? I think that's pretty shitty," and a kid can tell that to the teacher, but his teacher can't hack it because that's not the proper thing to say, that's unacceptable. But when you treat a child like he's another human being or she's another human being and you're talking to them in that way and they can honestly say "well I don't like the way you're teaching us that and, you know, it's really boring..." as a teacher I should be able to hack that and go "ok, let's come up with another way of doing this," or "what's going to work?" And I think that's important, it's being able to communicate.... Like right now, because of this summer program it has allowed me to really open up with a lot of the kids I work with right now. And I've built some really interesting relationships with them right now. I mean to the point where they talk with me about stuff going on at home or in their lives. And some of it is really kind of on the scary side and some of it is really just powerful stuff. You go "shit, they're talking to me as another person and they want my opinion as another person." Not as this teacher or adult figure, but as another person.

MRR: Do you think that you've been able to develop that

kind of relationship with them because it's been outside of a formal school setting? Do you think that it's possible to develop that relationship in a formal school setting?

MARTIN: Ok, in a formal school setting? See, that's the thing... I have a lot of friends who are teachers and have gone into a school thinking they're going to change the whole fucking school around. And you know what? It's near impossible to do that.

It's really, really hard. A lot of them that went into the schools with that attitude and that

mentality and started doing it got fired. And again, that makes me think, that makes a lot of people think, "well, what the fuck should be done or could be done?" And this is something I've thought about for a while. I'm going back to school now, which kind of holds off a lot of plans that I have, but one of the ideas I've had is that it would be incredible... There's so many punk rock or whatever, radical thinking young people,

teachers-people who have degrees

Martin Sorrondeguy

on education

interview by matthew luskin

in education. Why hasn't there been some type of union set up? Not a union, but a communication, or a group of teachers in all different cities who are like this to open up their own school? It's not impossible. And I thought about that and go "why hasn't that happened yet?" ... And I think it would really scare the crap out of the board of education because what a group of people like that, free thinking people would do in a school setting and having their own school set up could prove the entire board of education wrong. Or show them "you've been fucking up for many fucking years." The education system in Chicago is horrifying, it's so bad.

MRR: Yet at the same time with those types of programs, you look at the info shops that we've managed to open up and the Free School programs that we've managed to do out of those and, while in theory they're exciting and it's nice to see them happening, at the same time the reality of it is that it generally doesn't go that far out of our activist community. It doesn't really reach the real community.

MARTIN: But that's not what I would open a school for. It wouldn't be to open up so a bunch of other anarchists can come to our Free School. That's not what it's about. What I would do it for is two things. The school that I have in mind is to get a space in a neighborhood like mine and open it up to, one, children of illegal immigrant parents and, number two, to people who make under like the twelve thousand dollar range of money.... I would not allow any immigration, no official to come into our school to do any type of anything.... Now, people would say that's unrealistic because you don't have funding. You don't need that much funding to do something like that. And you know what? There's so many private, independent people out there who are wealthy enough that love stuff like that and that would fund it. So realistically it's not that far of a reach. And it wouldn't be opened up for other punks to come in and have these fucking boring-ass two hour long discussions. That's not what I want to do. I want to do a real, starting with the young kids, school.... We've been exposed to lots of this. Let's share a little bit. Let's give it to people who have not or don't have access to that. And you know, it's not about bringing the kids in and teaching them how to start a revolution. No, it's all about building real relationships' real bonds with children, communicating, expressing themselves. Learning also the writing, the mathematics... but not in the super dry way, but in a way that they can understand it. And letting them open up. Teaching them how to speak, how to talk, how to ask questions, dialog. That's what we need people to do around here. We need kids to open up their mouths around here. For so long these kids around here are usually told to shut up and just sit there, and that's what they want [from kids]. What I want is something where there's dialog, where people are talking. That's the kind of school that I want to give them. It seems like a far fetched dream of mine, but it's not that far fetched, it's just going to take time to do it, it's to open up a little school. And

gather up people who would be awesome for teaching and really just good people who have education backgrounds or who are extremely well at doing something. Put them into a school like that and let them feel like they have a bit of room to breathe and to move and to do something a little new, a little different. Where the board of education is not going to come down and say "oh you're not working by the book, get the fuck out of here." ... And although it would start really small scale, that's the way everything starts. And don't let it get so big and out of control that it no longer is what it was. That's the thing it get's down to... Because I thought about the Montessori method of teaching, that I love the whole idea behind Montessori when it started. You know, it was started for all these really poor kids in Italy who had nothing. And how to send your child to a Montessori school is five thousand dollars a year.

MRR: I'm glad you're really conscious of this. I think there's a tendency, especially with this current trend of all these punk kids and supposedly radical people going into education, for their solution to dealing with the problems within the school system to be to go teach at some liberal private school, where [although the teaching philosophy is more in line with theirs,] essentially they're only going to be reaching the rich kids who would be getting a far more liberal public school education in the first place.

MARTIN: Right.... Punk people really hold a lot of power, and they don't realize it.... They have potential because they know, and I'm not speaking for everybody, but a lot of [punk] people know or have access to a lot of information than ... any other person on the street would. We're kind of. I don't know how to say it... We know that we can do things. We know that we have the ability to move. We're a lot more vocal. some of us. We think a lot more drastically. And we know we have resources and we can pull money together if we really had to. There's the ability to do that type of stuff. And these are things that we take for granted. Because it's just there, if and when we want to get up and do it. But there's people who don't even think that it's a possible thing.... Basically, we have the power to do a lot of stuff

But the kids need social skills. They need to learn to get the fuck out of the neighborhood and to see what's going on in the world. And they need to learn how to work within the neighborhood and within their community and communicating with each other. That's what they need to learn. That to me is more important than them learning math.

that everybody really has, but a lot of people have not tapped into it. And I think why not bring that to other people and teach other people how to do that? And at the whole thought I get really excited ... There's so many of us. And I think that's good that kids, punk kids, are getting into education. Good! But don't go to the fucking wealthy liberal schools.

MRR: Because so much is already in place for them. There's other kids who actually need this type of education.

MARTIN: Yeah, there's kids who really need it. And there's areas like this city... I mean the public schools in the suburbs have a fuck of a lot more going on for them than the schools here. It's pathetic. I have kids in my program who can't bring books home. What kind of a school do you have running that you can have your kids bring books home? There's fifteen books to forty fucking kids. What the fuck is that? How are they going to learn? How can they practice anything? Like the material that is available to the kids is just ridiculously imbalanced. And that's just material-wise. So why are these kids going to go over to the suburbs [to teach] where they already have all that? You want to give it to someone who doesn't.

MRR: Right. I mean, you look at how the funding is done, where across the country, almost entirely, it's based on property taxes. Therefore the wealthy communities have rich schools where they can afford all those resources.

You look at how systematically poor communities have been denied increased funding to their schools and it's hard to look at those statistics and not become conscious of how a class war is being fought in our schools against poor communities. So to see supposedly radical educators

going into schools for these wealthy communities is kind of saddening to me.

MARTIN: It's saddening because I think it just kind of dies there. I think the intentions may be good initially, but it fizzles. The drive you might have in bringing something to children who really need it is like nothing

that kids in wealthy schools don't need too, but they've got a hell of a lot more resources than kids in inner cities do. And, you know, the sad thing is we'll see once the neighborhoods like this one are gentrified that the schools will become a little better. That's because there's new children coming around from different types of families with a different kind of income. And that's the fucking saddest thing, that it's so blatant, the racism, the blatant classism. You just go "shit, this is unbelievable!"

MRR: What are your thoughts on the cultural clamps that we close down

on kids, especially when it comes to language use in the classroom, or cultural identity in the classroom, or illegal immigrants coming into the classroom in the first place? ... I've heard you talk about this before, being in school and being told that if you're speaking Spanish you're causing trouble or...

MARTIN: ...Yeah, you can't do it. It's a weird thing. It's a very tough situation because what we're having right now is a lot of kids in the community and even kids in the program that I work in, they don't speak Spanish adequately and they're not learning English adequately. And that's a big problem. That's a really big problem and that's a big problem because when it's time to move on from grammar school, the elementary level where they just pass you on because of your age, it's a huge problem because when it comes down to when they have to test and when they have to keep up with kids in other high-schools, or even if they ever make it to college, they're not going to keep up. They're going to fall, they're gonna fail. So what's happening is there's a big fall waiting in the future for a lot of kids, and it's really sad, because they cannot communicate properly. They don't have writing skills. They don't have reading skills. I think it's important to teach them properly, to teach them English. Not only so they can compete on the educational level or on the job market, that's not what it's about. It's about so they can defend themselves. Because a lot of these kids, no one is going to even pay attention to

any of these people because they can't even express themselves "properly." People look at them like "what are you talking about? I don't understand what you're saying," or "you're not clear." And that's a big problem. A lot of these kids have to translate for their parents because their parents don't speak English. So what do we have? Some people say "oh yeah, just keep it, bilingual education." I would like to do bilingual education, but it would have to be done differently, I think. It's not just about being bilingual, it's about not feeling ashamed of what you are. That's what's important. Letting these kids feel empowered.

MRR: I tend to feel that with all these politicians that go off screaming about "English only" laws within the schools, their goal is not to get these kids to speak English. Their interest is served when... Like you were saying, English allows them to defend themselves in our public forums. But their

goal is essentially to tell these kids to shut up and not speak at all.

MARTIN: Right. I think it's happening now a lot and it's going to be happening a lot more in the near future where so many kids are, it's going to be so fucking sad, because they're not going to keep up. They're going to be dropping out. Or they're going to be failing out... There's something definitely not working. And I think the kids need to learn English to defend themselves, number one. So many injustices have happened to people ... who don't know how to speak English, so they don't know the laws because they can't read the fucking laws. They can't read what are their rights. So anything can happen and "too bad" and they have no way of getting around it. I think it's important they maintain their language too ... So if I do most of the day, let's say, in English, but I may have an extra two hours at the end of the day where they can just do all cultural and all Spanish. And even during the day—See, there's a difference. There's my school where I went to where it was like "don't even talk about Spanish related things." It was like "forget it." And there's a friend of mine who went to this other school where they were a little ahead of the game, where

all the classes were in English but they did songs and recreational things all in Spanish. It was involved. It was not like "now we're gonna switch to Spanish." It was a part of it. It's life.... It was a whole different environment than what I might have had. But I think the problem that a lot schools

have had is that they have really made kids feel almost ashamed of wanting to know what they were or what they are, ashamed to want to speak, ashamed of what they eat. Things like that where they've felt of almost lesser value. And I think that's where the big fuck up is? and it's horrible. And it's a different thing if you tell kids "that's cool,

t h a t ' s great! Oh, can you tell us about that? I want to know a b o u t t h a t ! " Make them feel proud and good about what they are and let them feel empow- ered.

M R R : R a t h e r than just assimila- tion into the main- s t r e a m culture of

the school. Or just dropping them flat on their face.

MARTIN: Right, because the reality of it is you can try to assimilate kids, and you can do it. You'll be fairly successful, but that kid is going to deal with some serious conflicts throughout his life or her life. They will. Because it happens all the time. Because there will be a day when they get to the point where they go "something's not right here." And sometimes it takes these kids 'til they're thirty something years old and they go "something is not right." And it fucking happens all the time.... See, you can assimilate people, you can try, but it's just not effective, it's not positive, it's not good. Because in trying to assimilate these kids, you're teaching them to put somebody else down. And that somebody else is even something within their own selves. And where could you possibly go with that? You ain't gonna get far. So it's not a good thing at all. And I would do something that would be totally opposite of that. Because I went through a lot of that type of bullshit and I would never put that on anybody else. It's just not good.

MRR: Beyond all the language issues there's a lot more cultural stuff that goes along with using a different model other than assimilation. All the sudden you have these opportunities for these kids to be learning about their history. Examples of people who look like them and were succeeding, rather than another white person's photo in the history book.

MARTIN: Uh-huh. That's all a part of the empowerment stuff. They need to see role models, they need to hear about their own history. That's true. Because the history that gets taught most these days is somebody else's history. Anything that relates to what touches their people is like a two sentence thing it's really brief.

[personal stuff]

MRR: You were talking about developing a relationship where your students are able to trust you, but what about the other way around? How much about you do students know? Do they know about you being in the punk scene? Do they know about you being queer?

MARTIN: Well, the kids I worked with, they know I'm in a punk band called Los Crudos. They don't know what we sound like, but they know I'm in some band and I do stuff. And I get a lot of mail—they know that. They know a bit about me. As far as being queer; the kids, they guess. They take stabs at it. They want to know. I think half the kids I work with, they have this bet. I think half of them are saying "No, I think he likes girls. He has a girl friend," and half are going "No I think he likes guys. I think he goes the other way." It's like, they never know, but they never want to come out and actually ask. But they'll kind of insinuate in their own little way, you know. And I've never sat down and talked to them about me being gay or anything like that. They know that I don't like when they make "faggot" comments. I get really upset. You know "faggot" or "dyke" or anything like that and I get really upset and they know I'll call them on it.

Bb

Punk people really hold a lot of power, and they don't realize it.... They have potential because they know, and I'm not speaking for everybody, but a lot of [punk] people know or have access to a lot of information than ... any other person on the street would. We're kind of. I don't know how to say it... We know that' we can do things. We know that we have the ability to move. We're a lot more vocal. some of us. We think a lot more drastically. And we know we have resources and we can pull money together if we really had to.

They know it's an issue. You know, if it ever really came up I think I would say "yeah, I am." My bosses, they know I am. And it's not an issue with them. I've always wondered, I don't know how the kids would react, but I think they would be ok about it. I'd probably be more afraid of not how the kids would react, but how their parents would react. Because I've gone on camping trips with these kids and that's been a worry of mine. I don't want some ignorant parent associating queer with pervert, which has nothing to do [with it]. That was a concern of mine. But I think if it were to come up I would say "yeah, I have a boyfriend." But you know what? We get along really well and I don't know if it would really make an impact. I think they'd just sort of be like "ok, whatever." And life goes on. And to me that's ok, because they can just sort of go "somebody that I really trust. I really like this teacher, this guy, he's a great person and he's got a boyfriend, oh well." Which is great. It'd be nice if that could happen all the time for people. Instead of just throwing words loosely around like fag or this and that and not really realizing that may be somebody around that they could be offending.

MRR: When I've been working with kids and issues like that have come up, half the time I want to be out to the kids just in an almost confrontational way, to be like "yeah, that's me you're talking about, you realize that?" And half the time I want to be out to them just so that any kids who are there that are queer know that.

MARTIN: ... Some of them, like this one guy I work with, this boy he's already going into high-school. He'll make these comments like "so who's that on the phone, you're boyfriend?" Stuff like that. And I get along just really well with this guy, I think he's a really cool kid. ... He'll make these comments. And I know he knows. But he's just wanting me to say something about it. But it's kind of like "if you want to know, you ask me directly." Don't hint around, don't make a joke here and there. If he really wants to know, I'm waiting for the day he can get the nerve up to [ask].

MRR: That's good to want the dialog in that kind of way. A lot of people would want it in this almost condescending way of "oh, I'm going to tell this about myself to the kids and give them this privilege." rather than treating it on an equal level where it's "if you want to know about it, you're gonna talk to me about it." I think that's always the type of teacher that I've had the most respect for. The kind who doesn't take shit from the kids, but respects them.

MARTIN: I think a lot of the kids will joke around and say stuff and I won't answer anything if it's in a joking way. Because I think it's a serious thing and if you really want to know ask me in a serious way. You want the kids to learn to be honest and up front and to be mature about it and not just a "hee, hee, hee" joking kind of thing. I think the day they can come around to me in a very cool way, a mature way? and ask me a serious question in that manner, "Alright, you want to talk about this? Good, Let's do it!" But I think it'll happen.

MRR: When I give [people] these big political reasons that drew me into education and a lot of people will give these snide comments that "you know, no kids understand those concepts." That's a really frustrating thing for me. I guess because I really see kids understanding these concepts. During the discussion group on radical education in Columbus [during the More Than Music Fest] some guy was saying "you know, all these politics we're talking are nice, but what about when it comes down to teaching young kids how to read? We need to talk about these specifics. We're sitting here talking about colonialism and no kid who doesn't know how to read can understand colonialism." I was like "where did you get that? They probably understand it a lot better than you do. That's what they're probably living."

MARTIN: They don't need to read it. There's certain things that don't need to be read. I understand what he's saying. Again, people, kids, need to learn how to read. They do. It's going to be very difficult for them to do anything, to speak, to do anything with dialog or whatever, it's going to be very hard. And there's nothing more frustrating than when you're sitting in a circle of people and they're talking way over your fucking head and you only understand a quarter of the words they're saying. That has happened to me in the past. It's not cool to feel that way. Once you start learning how to read and you build up a stronger vocabulary and you're generating all this new thought, it's good to have that. So that's good.

He's right in a certain sense, but to say that kids won't understand colonialism, that's bullshit because they're living colonialism.

MRR: And while they may not understand the definition of the word, when you start teaching in a different method that allows them to read what they're wanting to read or what is relevant to them, ... they understood that you're doing something dif-

ferent from that all the sudden.

MARTIN: Yeah. I think that, with kids, the initial thing and the most radical step you can get as a teacher and as an educator is to break down that "you are teacher, I am student." I mean, it's good that there is that, in a way because you need some sort of order. You can't have chaos in the class room. It's not going to work. But I think they can break down that little wall, that barrier and trust in you. And have trust that they can open up to you and you can talk to them. And they can talk to you. That is radical in itself. Because I could be a teacher for thirty years and not know a single fucking thing that my kids do outside of my classroom. That's bullshit. That's bogus if that happens. Or you can be a teacher that knows what's going on in the classroom and knows what's going on outside of the class room and is very aware of that and you can work with that. You can bring these issues and topics up. That's important. That communication's important. I think it's vital because once you have that you can introduce certain topics in a manner that they will understand.

MRR: Is there anything that you want to get into this interview?

MARTIN: Well, I know I'm going to be in school for the next two years or so. I don't know what's going to happen afterwards, I hope that I get so pushed to the edge that I'm going to definitely want to do this school thing because that's been a dream of mine for a couple of years now to do

something like that. And I just hope there will still be a good core of people around

who would be really into it. I think a lot of people would be. I think the punk scene is in a really stagnant stage where people aren't really knowing where to go to create some type of change. There's this revolution they talk about all the time and I don't think a lot of people know

I think the punk scene is in a really stagnant stage where people aren't really knowing where to go to create some type of change. There's this revolution they talk about all the time and I don't think a lot of people know where to start. And education is a good way, but I think they have to think and rethink where exactly they're going to take their education. And I think taking it to an already established institution is not going to work. They'll kill you within it and they'll just dispose of you. I think we have to start thinking outside of that and saying "we need to create something new." I'm always one for the "something new."

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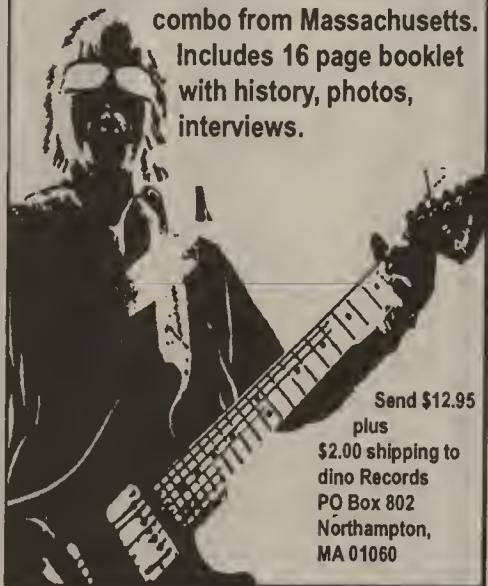
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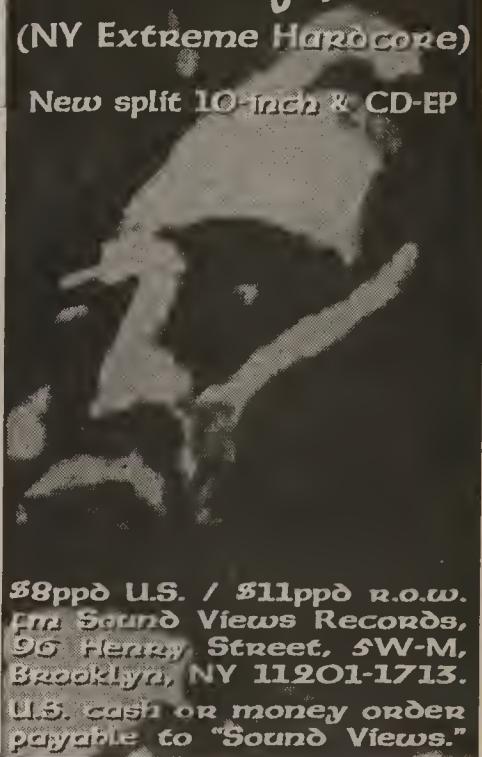
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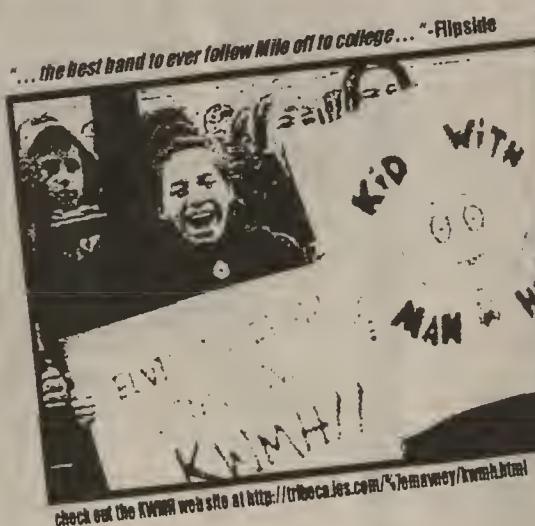
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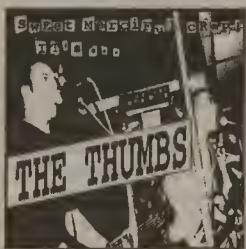
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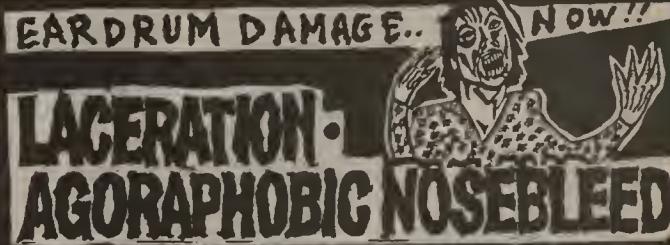
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P.O. BOX 13141, RENO, NEVADA 89507



November 1997

Page 1

PR Local 827

Punk Rock Local 827
by Mike Bear City and Sean
Abandoned

Having a small record label can be a blast. Putting out records for cool bands, corresponding with people all over the world. Knowing that you're doing something to help change things. Then there's the other side: coming up with the money to do it, making ads, deciding which zines to advertise in, making sure you send out records for review and what about selling them to stores? Unless you have a friend at Mordam, Epitaph, or some big label, you have the option of just selling through the mail or working on a trade basis with other labels. Both of these things are good, but probably won't get your records into many mom and pop stores. So what's your only option? A distributor! Now here is where your nightmare can begin. When I'm talking about a distributor I'm not talking about a person who sells records at shows or through the mail. I'm talking about a person who calls record stores and sells them records. There are thousands of them out there and I notice a lot of them have a few things in common. They tell you one thing and do almost the opposite. They will almost never return your phone calls or be in when you try to reach them. When it comes time to get paid by them you're lucky if you get part of your money four months after you were supposed to. After all the phone calls and time you spend trying to find where your

money is, it finally gets to you. Then you use this money (that's supposed to go to repressing a record or putting out a new release) on paying this phone bill you ran up trying to get your money. All in all, it's hell and you say well, what can I do? I need a distributor.

What you can do is join (or start a group similar to) Local 827. 827 is a creation of Mike Bear City and Sean Abandoned of Pogo Stick Records. We, along with other labels, have started a union that protects its members from fucked up ways of many distributors. In numbers there is power. I don't know who said this, but whoever did was 100% correct.

For example, let's say that distributor X won't pay record label Y the money they are owed. Normally record label Y would just have to wait an input up with the crap of the distributor. With a union like 827, if one of our members is being jacked around by a distributor we will contact that distributor and use our leverage to make sure label Y gets their money right away. The leverage we have is the threat of pulling all of the union member's records if label Y doesn't get their money. Then what? We will use our voice to let the punk community know how scummy and bad distributor X is. Also distributor X might be surprised to find certain record pressing plants refusing to press any of the distributor's own releases. Distributor X might really be shocked when

CALENDAR

Here are the upcoming events we have information for. The summer frenzy is winding down and the list is short. Please send me info on any conferences or festivals you hear about! This is not limited to punk events only! This is also not limited to the US or to North America. Remember that this is contact information only. For a complete description or for more information on each event please contact the organizers. Please send info to News c/o MRR or to jenangel@mindspring.com -thanks!

• October 17-19 : Columbus OH: Anti-Racist Action Conference
Contact ARA at 614-424-9074 for more information. Featured speakers include Ann Bohlen (maker of the film "Blood in the Face"), Nelson Johnson (1980 Greensboro Massacre survivor), along with an anti-fascist march/rally, workshops, and entertainment.

• November 1-2 : Bloomington IN: Music Fest
Saturday November 1 and Sunday November 2 @ Rhino's All-Ages / 16-20 bands / Contact for info and to send demos: Fest, c/o residents, 602 S. Mitchell, Bloomington, IN 47401

• January 98: Montevideo, URUGUAY: Anarchist Conference
The Action Collective in Brasil and the Anarcho Punk movement in Uruguay are planning an anarchist conference for January of 1998. If you want more information, send a E-mail to: a9512827@ccb2.ccb.ufsc.br, Or send a mail to: Anarcho Punk Action Collective - Caixa Postal 758 CEP 88010-970 Florianopolis-SC Brasil

• March 14, 1998: San Francisco CA: Anarchist Book Fair
The third annual Anarchist Book Fair, cosponsored by AK Press and Bound Together Books, will be Saturday March 14th from 10 am to 5 pm. For more information contact AK Press at 415-864-0892 or akpress@akpress.org. More information next month.

• August '98: Toronto, ON, CANADA: Active Resistance II
Next summer will be ripe for a creative, fun, culturally diverse, queer positive, Native-solidarity, pro-feminist, youth-friendly, political-prisoner-supportive, labour-aligned, anti-poverty, ecologically-minded gathering of anarchist and revolutionary activists in August '98 to take action against neoconservatism, neoliberalism, and all other forms of oppression in Toronto, North America, and around the world. All anarchists, revolutionary activists and their friends and allies are welcome to join us in Toronto this coming August. Please send information requests, organizing and outreach ideas, workshop topics, fundraising and activity suggestions, contact addresses, political statements, letters of endorsement and structural comments to: Active Resistance '98, Toronto Planning Crew, P.O. Box 108 Station P, Toronto Canada M5S 2S8, "resist@tao.ca"

Have you attended a festival or conference recently? Write in to MRR NEWS and tell us how it went!

Alternative Tentacles

If you're wondering what's up with the Alternative Tentacles lawsuit (they are being sued for the use of a photograph on a Crucifix CD release), there's not much new to tell. Earlier this year a default judgement (to the tune of 2.2 million dollars) was issued against them in favor of the Philadelphia Police department because no one from AT showed up at the



hearing. However, Alternative Tentacles maintains that they were never served papers and didn't know the hearing took place. They have appealed this decision and are still waiting to see if the judge will throw up the judgement or if a new trial will take place. Alternative Tentacles had hoped for a decision by September 1.

Books and Periodicals relating directly to education, teaching, and the application of radical politics.

Free School, Jonathon Kozol
Teenage Liberation Handbook: How to Quit School and Get a Real Life and Education, Grace Llewellyn, Lowry House Publications

Freedom Challenge: African American Homeschoolers, Grace Llewellyn (editor), Lowry House publications

Real Lives: Eleven Teenagers Who Don't Go to School, Grace Llewellyn (editor), Lowry House Publications

Future Schools, RG Dixon

Dumbing Us Down: The Hidden Curriculum of Compulsory Schooling, John Taylor Gatto, New Society

Why Children Fail, How Children Learn, Freedom and Beyond, Instead of Education, and many others books by John Holt

Deschooling Society, Ivan Illich
The Lives of Children, George Dennison

Deschooling Our Lives, A Deschooling Reader, Matt Hern

soon to be published: *The Unschooling Handbook*, Mary Griffith
 Periodicals

Rethinking Schools - An Urban Educational Journal, 1001 E. Keefe Ave Milwaukee, WI 53212 (414) 964-9646, Fax: 414-964-7220, Contact: Barbara Miner, Managing Editor, email: rethink@execpc.com, published quarterly - subscription is \$12.50/yr. (Rethinking Schools is a non-profit, independent newspaper advocating the reform of elementary and secondary public schools with an emphasis on urban schools, equity and social justice. Founded in 1986, it is written by teachers, parents and education activists who understand the day-to-day realities of our schools and the need to transform them into places that provide a quality education for all children.)

Drop Out 'zine, 1114 21st St, Sacramento, Ca, 95814, dropout@emrl.com (Drop out 'zine now has a production office with a resource library for alternatives to schooling. Please call or stop by when you are in the area. (916)441-5526.)

Contacts

HSC Homeschool Association of California, PO Box 2442, Atascadero, CA 93423, (888)-HSC-4440, www.hsc.org.

Holt Associates and Growing w/o Schooling, 2269 Massachusetts Ave., Cambridge, MA, 02140, (617)864-3100, HoltGWS@aol.com

HOMEWORK PUNK ROCK STYLE

Since this is the Education issue, we figured it would be appropriate to give you some ideas of where to start educating yourself. We've divided these books and magazines up into three broad categories, though, admittedly, some of these could fit under two or more headings. recommendations provided by Matt Luskin, Tom Wheeler, John Heisel, Brad Suspicious, Nate Gangelhof, Art Fridrich, and Jen Angel. The information here is complete as possible on short notice.

BOOK SPOTLIGHT

MATTHEW LUSKIN

A Primer of Libertarian Education, Joel Spring. 1975. Black Rose Books * 3981. boul. St. Laurent * Montreal, Quebec * H2W 1Y5

Spring provides in this short book a concise look at the theories, critiques, history and possibilities of radical education. Drawing mostly from the educational philosophies of Anarchists, Marxists and the "Freudian Left," he manages to look at the ways in which our traditional schools work against radical political goals, as well as the potential for developing educational systems that can teach without domination, break class barriers, inspire social action and liberate the youth's minds. An easy read and: good beginning point to familiarize yourself with many other source for radical educational thought.

Twenty-First Century Challenge: Lesbians and Gays in Education, Sue McConnel-Celi (ed.). 1993. Lavender Crystal Press * P.O. Box 8932 * Red Bank, NJ * 07701 (\$17.95)

A diverse anthology with material ranging from the light (comic strips, poems, personal narratives) to the more academic (essays, course curricula, bibliography) all focusing on gay, lesbian and bisexual experience in the class room. While some of the more personal material is somewhat "fluffy" and not particularly vital, this book does offer a good deal of material useful in the design of a lesbogay inclusive curricula as well as an extensive bibliography that is worth checking out, listing an array of writings, from journal articles on queer educators to queer children's books.

Pedagogy of the Oppressed, Paulo Freire. 1970. Herder and Herder * New York

A classic of radical educational theory and rightfully so. The recently deceased Brazilian educator wrote this inspiring text over twenty-five years ago and it is yet to lose any of its urgency or impact. Freire articulates the necessary part that education plays in the radicalization of the working class in a way that no other has been able to for me. He examines the damage done by the traditional classroom hierarchy focusing on the ways that it strips the students of social power by teaching them that they are passive objects who's personal views are inconsequential to the political and social re-continued on next page

Books which can help you educate yourself outside of the classroom (we realize that this could be pretty much any book, but these are books which contradict or compliment what is often learned in the classroom).

Bury My Heart At Wounded Knee: An Indian History of the American West, Dee Brown

Lies My Teacher Told Me, James W. Loewen

A People's History of the United States, Howard Zinn

Democracy for the Few, Michael Parenti, St. Martins Press

How to Make the World a Better Place, Jeffrey Hollender, Quill Press

Unfinished Business, Written By the Class War Federation, AK Press

Anarchist Voices: An Oral History of Anarchism in the United States, Paul Avrich

The Media Monopoly, Ben Bagdikian

The CIA In Guatemala: The Foreign Policy of Intervention, Richard H. Immerman, University of Texas Press, 1982

Under the Big Stick: Nicaragua and the United States Since 1848, Karl Bermann, South End Press, 1986

Censored: The News That Didn't Make The News 1997, Project Censored

For the flipside of current events with a healthy dose of criticism, some recommended periodicals.

Adbusters, c/o The Media Foundation, 1243 West 7th Ave, Vancouver, BC V6H 1B7, Canada

The Baffler, PO Box 378293, Chicago, IL 60637

Boycott Quarterly, c/o Center for Economic Democracy, PO Box 30727, Seattle WA 98104

In These Times, 2040 N Milwaukee Ave, Chicago, IL 60647

Mother Jones, PO Box 469024, Escondido, CA 92046-9838

Ms. Magazine, PO Box 5298, Harlan, IA 51593

NACLA: Report on the Americas, PO Box 77, Hopewell, PA 16650-0077

The Nation, PO Box 37074, Boone, IA 50037-2074

The Progressive, PO Box 421, Mount Morris, IL 61054-9939

Rabble Review, PO Box 4710, Arlington, VA 22204

Z Magazine, 18 Millfield St, Woods Hole, MA 02543-9900

Or other magazines you can find at your local radical bookseller, such as *Covert Action Quarterly* or *Alternative Press Review*.

BOOK SPOTLIGHT

CONTINUED

ality around them. He also looks at the liberatory effect that a classroom that has broken down those borders of hierarchy can have. Fueled by his Marxist influence (but Marxist in the best possible way), he discusses the part that privileged people of society's oppressing class can play in the process of the oppressed gaining a voice and influence on their surroundings. This is a completely inadequate summary of a book that has my highest possible recommendation.

Teaching to Transgress, bell hooks.

A collection of writings by hooks dealing with her experiences both as an educator and as a student. Thought provoking and inspiring, a strong, personal approach to much of the heavy philosophy given in the works of Paulo Freire by an amazing writer. Heavily influenced by the work of Freire (hooks studied as a student of his), she has integrated her own feminist, anti-racist, anti-colonial critique to his thought and presented these politics in a much more creative and emotional form through her essays, stories and even an interview with herself. Her experiences in education, from her childhood time spent in schools, both before and after segregation to her adulthood time spent as a professor at Oberlin College, add tremendously to the discussion of radical education.

Savage Inequalities, Jonathan Kozol. 1991. HarperCollins Publishers * New York (\$13.50)

Kozol's passionate study of school funding powerfully displays the inequity that our educational system fosters. Through six different case studies and additional interviews, statistics and thoughts, he manages to paint a highly emotional portrait of the sad state of the schools found in poor communities across the country as well as the wealth, resources and privilege of the upper class's schools. The damage that this imbalance does to the education of poor children is clearly shown. Kozol demonstrates the inherent unfairness of a school funding system based on property tax (as it is across almost the entire United States). A moving read, recommended along with Kozol's other books.

Minneapolis Riot Update

Last month we ran a lengthy report on the July 18th police raid on Minneapolis's Bombshelter. This month we got a letter telling us that of the thirteen punks arrested, seven were still being held in jail with bail amounts exceeding \$75,000. If you missed the report last month, the so-called riot was a result of police storming a show and escalating the situation. The new *Profane Existence* is supposed to carry a full report, and donations to help those arrested can be sent to them at PO Box 8722, Minneapolis, MN 55408 and are being taken at the Minneapolis record store Extreme Noise. We received many news clippings and letters about the incident, and the one press release we were sent stated, "The events of July 18 were completely unprovoked and were blown out of proportion by the heavy handedness of the Minneapolis Police Department. This summer alone has seen increased numbers of arrests for such petty acts as jaywalking and pan-handling. We feel this to be just the latest incident in an increasingly violent campaign to criminalize the Twin Cities punk rock community." For more information you can contact Profane Existence or contact Dan, Mandy or Jon at (612) 813-1216.

And more Show Antics...
Machismo and mayhem around the country...

• Rochester

At the end of August we received a flurry of reports about a show in Rochester, New York. Unfortunately we only have second hand accounts and haven't been able to talk to anyone involved, directly. The first report stated that during their set at a basement show, the band Shadokahn (ex Moment of Truth) had a 15 year old prostitute led in and tied up. Two men fondled her then cut her with razors, and then released her. Apparently no one in the crowd intervened and a lot of people egged on the men. Then, the woman participated in various sexual acts in front of the crowd. The second version said that the woman wasn't a prostitute, but the girlfriend of the singer, and that she consented to everything which took place.

Is this just PC punk kids running amok (there are a lot more extreme things people consent to have done to themselves) or did something terrible happen? It's cool that someone has done something to cause such a controversy in the sometimes stagnant punk world, but it's not cool if the degradation or manipulation (to use somewhat light terms) is becoming more blatant and acceptable. What really happened here?

• Reno

In mid August, at a show in Reno, Nevada, there was more macho bullshit to spill. Gehenna, Catharsis, and Unrul played to a full house at FSU Studios. No one is sure about what started the violence (besides the macho posturing in the pit), or about who stabbed who, but one person was stabbed in the stomach and another was cut on the face. Apparently the police are after Mike Cheese from Gehenna (who is said to have pulled out brass knuckles at a previous show at Epicenter), though Catharsis and Gehenna are pointing fingers at the Reno straightedge band Unconquered.

• San Francisco

Even more antics in August.... During their set at Gilman St, Furious George was pelted with dairy products and other foul smelling edibles. Supposedly this was in response to an anti Furious George letter that went around on email. Was it retribution for his words against Lookout? Or was it George's antagonistic attitude and bad Berkeley jokes? At least no one told him he was short.

continued from page 1

Local 827

members of 827 come to distributor X's door and leave with a valuable item of distributor X's in replacement of the money that is owed to label Y. Seems harsh, but so is having to go out of business cause you were screwed by a distributor or not being able to press a band's record that they planned to take on tour. All this because some distributor won't pay you for a record they have sold.

We don't want to be bullies, we just want to be treated fairly and gain some leverage. Here are a few things we hope to accomplish:

1. Weed out bad distributors.
2. Have distributors sign agreements with labels and stick to them.
3. Get distributors to start doing more actual purchases as opposed to consignment.
4. Have punk labels operating as individuals, but coming together when a fellow label needs help.
5. Make it so a small label can go into a distribution deal with confidence and not worry about being fucked over.

Local 827 is open to small and medium sized punk, hardcore, and oi labels. If you are interested right to Beer City, PO Box 26035, Milwaukee, WI 53226, or Pogo Stick POB 354, Midland Park, NJ 07432.

THE NEWS NEEDS YOU
MRR is always looking for news items, articles, newspaper clippings or calendar events to supplement the NEWS section. We need you to be the eyes and ears and to pass on any leads that you come across. We also like political cartoons and comic strips. Send them in!

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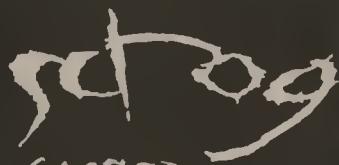
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www.pangea.ca/~shoggoth

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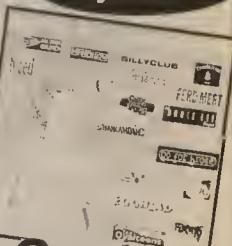
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The Barnhills (Dave - drums, Lucky - bass, and Bruiser - guitar) are from Dayton, Ohio and play catchy, loud punk rock snuffle-songs. Tempos usually crack the Screeching Weasel barrier, occasionally breaking into superspeed hardcore or foxtrot emo (sometimes in the same song). All three sing like the choir of heavenly angels (usually all together, sometimes on-key). Live shows are always a blast. Formed in mid-1995, The Barnhills take their name from one of Lucky's former girlfriends who has not starred in a single made-for-television motion picture since their traumatic breakup. The members all spring from various old Dayton bands whose names cannot be mentioned in strict scenester company (most notably The Larry Brrrds & The Know Nothings, but also Candyass, Planet Ed, Crummy & The Cupcakes, Liquid Draino & Colavision [who?]). This interview was recorded over brandy and cigars in Lucky's room near the mezzanine of his palatial punk rock estate in the scummy heart of downtown Dayton, Ohio at about seven on a Thursday evening (6/5/97). The only animal harmed in the course of this interview was Bruiser's monster ego. Interview by jones.

MRR: If you had to compare your music to other bands, who would you compare it to?

B: It's got that just-like-everybody-else thing like J Church, Jawbreaker, Superchunk feel to it.

Lucky: That hurts.

MRR: Why?

L: Well it's just totally true. So true it's sad.

MRR: But I really don't hear any J Church in you guys.

B: There's a new song on the record that I think has a complete J Church part in it. To me it sounds exactly like J Church because we just kind of ripped it off of them pretty much.

D: The reason it sounds like all those bands is because we rip stuff off of them.

B: When we can't write a new song we go up into Dave's living room, listen to records and get all these ideas and then just play all the riffs in reverse.

L: That's how we make a song.

(somehow we all start talking about Lucky's bass playing and the steady deterioration of his bass equipment)

MRR: How does the bass sound on the record?

L: It sounds good. I used my bass and—

B: We took that Laney head that I had, put it on his cabinet and—

MRR: Why don't we let Lucky tell us?

L: We put a guitar head on the bass cabinet and it sounds really good—

B: It's good because it wasn't a very good guitar head so it was a little distorted but it ended up sounding enough like a guitar and enough like a bass with crunch.

L: Like Superchunk—

B: On some songs there are three or four guitars so it all sounds really huge.

D: We used to just be able to go into the studio and we could only afford maybe eight hours tops, so we'd go through and do the entire record altogether. Like just one song after the other without even stopping the tape. And then Bruiser would overdub a guitar or something and it would all be over. But this time we had more time to experiment. We put an acoustic guitar over some stuff.

B: I used one of those mini pocket Marshalls on some parts of songs, just to see how it sounded. We had time to play around.

MRR: How long did it take you to record and mix?

B: About 30 hours.

D: That's a lot more time than we've ever spent before.

B: I know it doesn't seem that long to record an album but for us that's an eternity.

MRR: And where did you record it?

B: Hidden Music Studios (located in Dayton, OH). And it was all engineered by Steve Van Etten. We've recorded all our stuff there. He charges \$15 an hour for a sixteen track studio located in his basement.

MRR: You have other records out?

D: We have two 7"s on What Else and one on Rhetic.

B: And we have a comp 7" on Olive Records. One of our songs, and songs by The Whatnots, Shove, and Something Gay. So when the full length comes out we'll have five recordings to sell.

L: And no place to sell them.

MRR: I guess there really aren't any shows to sell them at here in Dayton now that the Sub-Galley's closed.

B: The Barnhills used to play at least twice a month in this

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town at the Sub-Galley. And now since it's closed, we only have one show booked where before we used to have at least three shows booked all the time.

D: That's why we really have to get out of this town.

MRR: How much have you toured around?

B: I hate this question.

D: Chicago, Columbus, IN, Columbus, OH

L: South Carolina, Florida

B: Anderson, Indiana... We haven't really left much because...

D: Because we're dumb...

MRR: It's Dave's fault, isn't it?

B: Because our drummer Dave has a day job. In the summer we'll do some two and three day things. We'll go to Pennsylvania or Chicago.

D: I really want to play Nashville and Cleveland. I've lived in Ohio all my life and never played Cleveland.

MRR: Now all of us here have said "there's no place to have shows in Dayton" at least once. But the MRR patented retort would be to ask why don't you find a



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place to do shows? You know: DIY and all that? What do you say to that?

L: We're going to do shows in our house.

B: One of our roommates is having a birthday in the next month so we're going to clear out the living room and do Lynyrd's Innards and the Barnhills there.

D: We all got a little lazy with having the Sub-Galley there because Lucky and Bruiser worked there so we could get a show there whenever we wanted. And it was a block from our house. But now it's just a matter of finding someplace else and also finding someplace that's out of the way and—

MRR: You mean a place where a bunch of people won't come? Is that what you want?

D: No, I'm just sick of having the police show up and shut everything down.

(at this point, the interview breaks down into Biblical style wailing and gnashing of teeth over the closing of the Sub-Galley, everyone agrees it was a great place to go, a great place to play, etc.)

D: What's funny is I don't think people around here really appreciated the fact that the Sub-Galley was there.

B: All they did was bitch about Ken Gross (owner/operator) and the Sub-Galley, blah-blah-blah. But still, whenever they got offered a show, they played there. And now all those people are bitching because there are no shows.

MRR: What's the worst Barnhills moment ever?

L: This interview.

MRR: Okay.

D: No, it was...

B: Were you going to say Colum-

bus? We'd only been together about six months. We weren't even a good band then.

D: We weren't practicing at all either. So we go up to play this show and there was a lot of energy but we played like shit. Bruiser was really drunk.

B: The whole time I was playing there was somebody there with his arm around me with a drink in my face. I fell on the floor. My amp fell on the floor. I didn't care.

MRR: Do you have a picture of that?

All: No.

L: But the worst night was at Plan B.

B: Yeah, we played at Plan B Coffee House in the Oregon District (in Dayton).

L: At least we had fun in Columbus. When we played Plan B we had the worst time of our lives.

B: We played as bad as we did in Columbus, but we didn't even have fun.

D: At one point I saw Bruiser jump in the air at the end of a song. He hurls himself up in the air, comes back down and his whole amp falls over.

B: My brand new Marshall head falls off and rips this jack out. So the rest of the time I just took off my guitar and sang.

D: It was really funny to look out and see all these blank faces—

B: "All these" blank faces? You mean like 5 blank faces.

D: It was a sad experience...

D: Dayton wasn't ready for the Barnhills! Let's talk about our one big experience—playing with the Queers at the Newport.

MRR: That's what I was asking before about the Barnhills experience you're most proud of.

B: I'm still more proud of the album. But this was a good show. They just called us up out of the blue two weeks before and asked us to play this huge, thousand seat place with the Queers. And when we played, I don't know about them [Dave & Lucky] but I was nervous. But I had a good time, we had a good crowd response, we sold stuff—

D: Bruiser was so nervous before we got up to play he kept coming up to me going, "Man I'm so nervous. How're you doing? God, I'm so nervous."

B: I've just never been in a show situation like that where there are people going "See that clock? You gotta be on at 8 o'clock! Off by 8:30!" And we had a backstage room where we... sat down. They handed us towels and backstage passes—

L: We stole somebody's backstage room. We didn't have one. All the bands had one except us.

B: But the weird thing is I didn't think we'd go over that well at a place like the Newport. But we had a good response, there was a shitload of people there.

L: They all came to see us.

D: We were given 30 minutes to play and after we were done... Well I think they're just used to everybody using every minute of their time to play there. When we were done the soundman looked at us from behind the board like "Is that it?"

B: We played 16 minutes.

D: But that's normal for us. A normal Barnhills set is only like 15 minutes long.

MRR: You've been playing a little bit longer lately, haven't you?

B: Yeah we're up to 20 or 25 now.

D: Which is pretty amazing for us. I just hope we never get boring.

B: But if you like a band a lot and they're energetic and you only see them for 20 minutes there's no way you're going to get sick of them. And then you're going to want to see them again.

MRR: So it's a capitalist thing. You'll get their money on the next show too, right?

B: Yes. We may have to wait, but the money will come to us...

L: The first Barnhills show was only 5 minutes long.

D: At that show we had everybody guess how long we would play and people were saying 30 minutes, 35...



MRR: I was there. I guessed 25.

D: Well we clocked in at 4 minutes, 31 seconds. That was about four or five songs.

B: The closest person guessed 12 minutes, so we gave them a free spray-painted t-shirt. I know people who still wear those first spray-painted shirts we made.

MRR: Do the Barnhills have t-shirts now?

B: Yes. It's got that thing that I guess has become the Barnhills' logo now. It's a cartoon crazy guy from the fifties. It's all over the new record.

MRR: You played with L7 at the Sub-Galley. How did that come about?

D (pointing at Lucky): You tell this one.

L: Well—

B: It was supposed to be Real Lulu, but Katie got in a car accident. [Dave, Joel & Lucky all wish a sincere get-well-soon to her.] We didn't even know we were playing until the day of the show. L7 brought in this monster sound system and everything sounded just as good as it did at the Newport.

MRR: How did the bands treat you?

L: They were pretty cool but well—

D (to Lucky): Do you remember the band that played after us? They were called New York Loose. I think they were on some major label.

B: They didn't think there was a band playing before them. So their drum set was set up in front of L7's which I guess is how it goes for the opening band on a big rock tour. After they finished their sound check, all we needed them to do was move their drum set. They didn't have to move their amps, just the drum set so Dave could put his there. They threw a fucking shitfit about it. They were like "what do you mean there's an opening band? We're the opening band!"

D: So we're sitting there watching them play and their lead singer's got this glitter mascara and she goes "This one's about our hometown about somebody jumping off the Empire State Building. It's called... Pretty Suicide." We laughed.

B: It's bands like that that make me think: rock and roll die, PLEASE DIE! You know what I mean? "We're from New York, we're rock-n-roll, we're where The Ramones and The New York Dolls are from so now we're going to capitalize on it..."

MRR: Do you guys realize that just now you told Lucky to tell the story and he only got three words out before you guys took over?

B: Well he forgot to—

MRR: So I'm going to start with Lucky on this one and see if he can finish without you guys interrupting. You guys only play all-ages shows it seems. Is that a policy?

L: Not really with us. It's just what we've done so far—

B: Let me interject here real quick. It started out as a policy but—

MRR: No, shut up, shut up. Let Lucky answer.

L: I don't think we ever really said we were just going to play all ages shows.

MRR: The reason I ask sort of leads into my next question. You guys sort of grew out of the Larry Brrrds? I mean you're a different band but two of you (Dave & Lucky) were in the Larry Brrrds so it seems to me you sort of grew out of them.

B: I don't like to say that. Not because I wasn't in the Larry Brrrds, but just because at the time we started, everybody thought we were going to be just like them. But I don't think we sound like them at all.

MRR: Oh come on, you sound at least a little bit like them.

B: I don't think so.

D: We got a letter the other day saying "why don't you guys call yourselves the Larry Brrrds anymore?" And to me this band just has a totally different feel to it. Sure we have two of the same people but we also have one totally different person. And Bruiser was in the Know Nothings so why don't people ask us to call ourselves the

THE BARNHILLS

Know Nothings? I don't think it would be fair to call ourselves the Larry Brrrds to him or us or anybody.

MRR: You don't play any Larry Brrrds songs, do you?

L: No. This just started out as everybody's side project.

D: Bruiser was in The Know Nothings who were going really strong. And we had just got done with the Larry Brrrds. We were practicing like once a month.

B: It would have been different if Eric [Larry Brrrds guitar player] had just quit the Larry Brrrds and they needed another guitar player to take his place. But that's not what happened and in fact, The Larry Brrrds still haven't broken up. They've got an album coming out soon on Rhetoric.

MRR: Isn't Eric lost now somewhere in the jungles of Oregon?

D: Yes.

L: But the all-ages thing was sort of a policy with the Larry Brrrds and it kind of bled into the Barnhills.

B: To tell the truth, though. Except for that benefit for Justin, which was a good reason to play an 1B & over show, we haven't even been offered any non-all-ages shows.

D: I think we'll play almost anywhere as long as people will appreciate what we're doing. It just happens that all-ages shows are where most people seem to appreciate it.

The Barnhills first full-length release, "High in the Middle, Round on the Ends" (vinyl/CD) and their s/t 7" record is now available from What Else? Records, PO Box 3411, Dayton, OH 45401. Send a letter to get a catalog. Contact The Barnhills at the same address or call 937-258-3069. Photos by Lisa.



MRR: Let's start out in the great tradition of interviews. Who the hell are you guys and what the heck do you contribute to Lickity Split?

C: Hi, I'm Chris and I play bass.

BB: Brian Baker, guitarist and complainer.

BS: I'm Brian Stewart and I sing for the band.

CR: My name is Chuck. I play drums.

MRR: It's kind of a super band isn't it? I mean each one of you has played or is playing in another fairly formidable band.

C: Yea, I still play with The Suspects and for all intents and purposes The Suspects are my main band at the moment. Lickity Split is a side-project sort of thing that is actually a lot of fun. Keeps me real busy.

BB: I think the term is "Supergroup"

CR: I played with the Pietasters for roughly a year. We did one E.P.

MRR: I stand corrected. What brought the original members together?

C: My broken leg. I got into a fight with the ex-guitar player from The Suspects and I fell off a stage in Baltimore and broke my leg. I didn't want to have anything with the Suspects anymore so while I was healing I started jamming with different people and that is how Lickity Split came together.

BS: Chris and Chuck were working on some songs and asked me to sing on them. Chuck I didn't know but Chris and I were in a band called K.A.S.H. for a short while.

CR: Chris called me when he broke his ankle.

MRR: The newest member is you Brian B., why did you jump on board Brian?

BB: They asked me to.

MRR: With Chris and Brian in the band, there was no mistaking, at least for me, the influences of Avail and The Suspects in the songs. I was wondering how the addition of Brian B. is going to change that flow, or is it?

C: I think it will definitely change our sound. Brian has his own signature style. I'm not sure how he feels but he has a little of the original DC emo sound with us. Also he refuses to play the ska. But that's okay with me.

BB: I have no idea.

BS: I think Brian B. adds a more punk sound,

A harder sound. Plus, he knows how to write punk songs. Our other guitar player didn't even like punk music.

MRR: Hey Chris and anyone else that is in another current band, how do you balance your other band efforts with those required by Lickity Split?

C: Balance? I just go full throttle with both. I find if I

CR: The gang in Denton Tex Bonnie Brae house. The pretty good too. They had night.

MRR: Are you gonna go

C: Not anytime soon but w

BS: I hope we can go back o

to se

CR:

MRR:

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places that are better known Baltimore and the DC sub

BB: Ever try to open a club with antiquated zoning law

tation, virtually no street p

government?

BS: Because bands from th

tough. The new punks are

scene. People think Disco

here to tell ya they don't an

MRR: Do you see it as in

Lickity Split

quality of bands that form

C: Yes I do. There are a lot one ever hears about. But l

black cat lets you play y

enough to draw a decent c

your a good band you wi

mediocre you wont. There i

and that is the coolness fac

people on the in-scene you

you still have to be good to

BS: Yes and I think it's rea

BS: I thought our first tour went great. We met some of the coolest people and had a ton of fun. A shout out to Anti-Flag "I'M IN COCK'S FAN CLUB!"

CR: I think it went pretty well. I think this was more of something to create a buzz.

MRR: Where were you favorite stops along the way?

C: Reno comes to mind. Our day off in New Orleans. Chicago was great! Denton, TX was really good. Pensacola Florida was Good. Atlanta was crazy.

BS: Without a doubt I'd have to say Denton, Texas!

as was great. Big-up to the Fireside Bowl show was some kick ass bands that pack out anytime soon? I'll see.

ut in the fall. But we'll have e about that.

Hopefully

R: How much do you k about the future of the I and the direction it is ling in?

We're just having fun. en't really though much t the future except for re- ing an album with Brian B. Not at all.

We have our first show with n B tomorrow that's about ar as I'm gonna look for . I think things are going t and I don't like looking to head.

I feel really good about the e of the band.

R: DC, with the exce- of the Black Cat, seems e a tough place for get- g a venue going and keep- it going, why do you nk that is?

Several things are at play n this. First off DC is y expensive and to en a place and have it t requires some vey investments.

o DC may have a large usic Scene but you really ed to be known to draw peo- . Small clubs do not attract larger bands and the larger nds like to play the bigger n. A lot of shows happen in urbs.

ub/hall in a dilapidated city s, pathetic public transpor- parking and a corrupt local

the outside of DC think it's e way cooler then the old d bands run the place. I'm ymore! Not by a long shot! nimpacting the number and

plit

in there?

of bands from here that no by the time the 9:30 club or our probably already good crowd. So in other words if ill do well in DC. If your is also another factor in this actor. If your down with the can get a show real easy but o last. ally sad for us here in DC.

CR: I don't think the number of venues is impacting the bands in a bad way. It makes them hungrier and they practice more so they can get better shows.

MRR: From the bands that I've seen there, it seems to me that there is a definite DC sound that is somewhat heavier and maybe a tad slower than elsewhere. Do you see that as well?

C: Yep, I sure do and I like it that way. It give the music more soul and feeling than if your going for speed all the time. I'm guessing this question only refers to the punk bands though. There are a lot of other bands that have a quirky math-rock feel or an indi-pop feel.

BB: Everyone sounds like Fugazi. Does that count?

BS: Not really at all. Maybe the Dischord crowd sounds the same. But the rest of the bands sound different to me. Some fast, some

are a number of there.

my short

CR: No. There

sounds out

MRR: In

time there

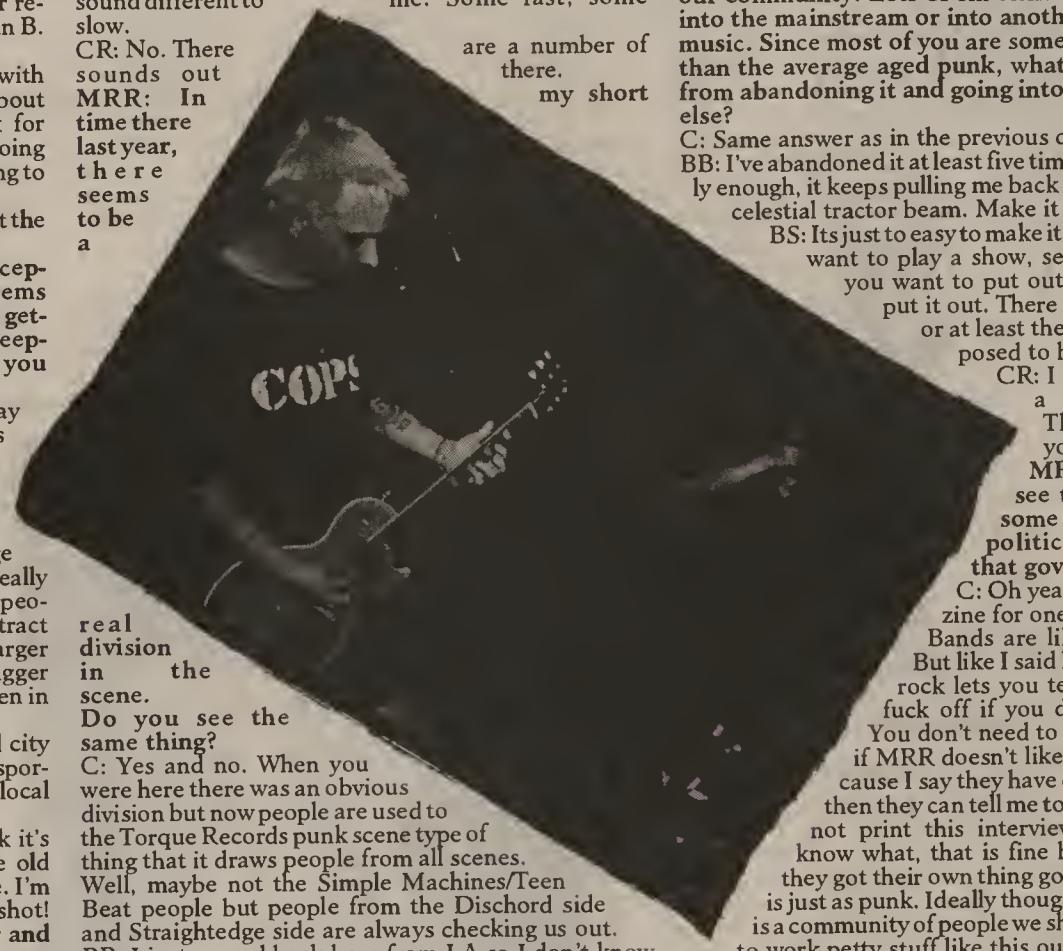
last year,

there

seems

to be

a



C: Yes and no. When you were here there was an obvious division but now people are used to the Torque Records punk scene type of thing that it draws people from all scenes. Well, maybe not the Simple Machines/Teen Beat people but people from the Dischord side and Straightedge side are always checking us out.

BB: I just moved back here from LA so I don't know really what's going on with the scene here.

BS: Somewhat, but not really. That's what I love about DC. I could go to see a different band doing different music every night of the week. Some people only go to one kind of show. But that is how it is everywhere. It must be really boring. You can get a lot of punk points that way.

CR: There is a division. I do see things improving however, with bands helping each other get shows.

MRR: I'm always kind of curious as to what brings people into punk and therefore I ask you what were the reasons you picked this community of people?

C: I got into punk for the freedom it gave you from the everyday world and the freedom from rules. I also enjoy the loyalty of the punk community and their ideals. I know there are always gonna be conflicts within the community but I choose to rise above all that and look at the bigger picture. Punk Rock gives you the ability to do what the fuck you want and to tell others to fuck off if they don't like it. It also allows you

to be very entrepreneurial and creative. Punk Rock brings art, business and creativity to the common man. It says "Hey if you can do it then so can I."

BB: I was 15 years old, and I went to high school with the future members of Minor Threat and S.O.A.. I think the community picked me.

BS: I've been in punk bands for 10 years now. Its the only music I ever really wanted to be a part of. Punk & Ska. The music just seems important to me.

CR: The music is what got me here. Intense energy!!

MRR: As I look around, I see an ever changing of the guard in the people that are involved in our community. Lots of em either head back into the mainstream or into another genre of music. Since most of you are somewhat older than the average aged punk, what keeps you from abandoning it and going into something else?

C: Same answer as in the previous question

BB: I've abandoned it at least five times. Strangely enough, it keeps pulling me back in like some celestial tractor beam. Make it stop.

BS: Its just to easy to make it work. If you want to play a show, set one up. If you want to put out music, just put it out. There are no rules or at least there isn't supposed to be.

CR: I need this as a release. Therapy if you will.

MRR: Do you see there being some overriding politics or rules that govern punk?

C: Oh yea, This magazine for one. Also some Bands are like that too.

But like I said before Punk

rock lets you tell people to fuck off if you don't like it.

You don't need to kiss ass. So, if MRR doesn't like this answer

cause I say they have certain rules

then they can tell me to fuck off and not print this interview. And you

know what, that is fine by me cause they got their own thing going on and it

is just as punk. Ideally though since punk

is a community of people we should be able to work petty stuff like this out. I also find myself defending this magazine to several people who criticize it. I mean if you don't like it, don't read it. They are not Gods or the final word. I think people place too much emphasis on this mag. It is a damn good one but it is not the be all, end all. Just do what you like and be what you like. Punk rock should have no rules or role models.

BB: Yes, most of which are fostered by this very magazine.

BS: Yes, mags like this one, I read it, but most times I think its a bunch of bullshit. That probably won't make it in the mag and that's what I mean. I'm not trying to be rude, I'm telling you how I feel. Thank you for asking?

MRR: Thanks for talking with me guys! Lickity Split can be reached care of Torque Records, PO Box 229, Arlington VA 22210. Interview by Art Fridrich. Photos by C. Henderson.

In/Humanity

Columbia, South Carolina

na's In/Humanity isn't one of my all-time favorite bands, but they are definitely among my current favorites. Their music is fast and abrasive, but so what? Playing fast music is hardly a novelty. Any lout with a little skill can do that. What I like about In/Humanity is their attitude. This is a band that actually takes a stand on important issues. They are a band that makes you think a little, provided you take the time to read one of their lyric sheets, or if you bother to listen to the singer's between song banter. Preachy? Maybe a little, but it wouldn't hurt anyone to hear what they're saying. And isn't communication what hardcore punk rock is all about? Toward the end of the interview, Chris mentions how the Dead Kennedys made an impact on his life. Perhaps to someone just getting into hardcore punk, In/Humanity might have the same impact. This interview took place June 2, 1997 in Tampa, Florida, before an In/Humanity show. Present for the interview were Chris and Paul. Interview and photos by Bob Suren.

MRR: Maybe we should start with my bullshit questions. Who's in the band, how long have you been doing it and why?

C: Chris, vocals.

P: Paul, guitar.

C: Will, bass and Ben on drums. This particular line up has been together for about two years. Paul and I have played together for about five, maybe six. And we do it because it's fun and because we feel like we're doing something that's a lot more important than it really is. P: And I think it allows us to communicate with a bunch of people at once.

MRR: How is a band like In/Humanity received in South Carolina?

C: Not at all.

MRR: Not at all?

P: Yeah, actually someone told me he was on the internet with this kid and he was from a town not too far away from Columbia (SC) and he asked a kid what his band sounded like and he said Spazz. And me other guy, who was from Boston, asked me kid in South Carolina if he'd heard of us and he said no. It's really crazy, because it seems like the reception has been pretty good everywhere else. Except the south and South Carolina, and that's pretty much the state we've targeted for the past five years.

C: I think we're lucky to get 20 people at a show in South Carolina. And it's kind of funny because a lot of the songs we write are just about issues that are going on in South Carolina, then we go on tour and play for like 200 people and they can't really relate to what we're talking about. And the people that we're trying to target and trying to get to relate to us generally are completely uninterested.

MRR: So, even within South Carolina's punk scene, nobody gives a fuck about In/Humanity, is what you're saying?

C: Pretty much.

MRR: Is there much of a South Carolina punk scene?

P: Yeah, that's what I was going to say. I don't really know any band that's doing that great except for

cheesy macho hardcore bands. Assfactor 4 gets maybe 30 people. I don't think anybody really draws.

C: Well, people in South Carolina don't really support any type of local music, no matter what it is, whether it's punk rock or just rocknroll. And I can use as an example, Hootie and The Blowfish, which is about the biggest band in the country. They've sold more records than any debut act and yet, when they were in South Carolina starting out; they could barely get anybody to their shows. They weren't signed until they started touring and got recognized in other cities because nobody in Columbia gave a fuck about them.

MRR: What about the mainstream populace? How do they interact with In/Humanity?

You're pretty vocal

against a lot of southern tradition, a lot of macho

mentality, guns and racism and shit like that. What

kind of reaction do you get from backward ass red-

necks in South Carolina, which I am sure there are a lot of?

C: We definitely don't get any kind of a reaction at shows, because they just don't come. But, as far as flyers and stickers and things like that, they are always torn down or have really racist comments written on them when we find them later.

P: And let me, at this point, state that the reason I am the way I am... I don't just say, "You're all a bunch of red-necks!" and things like that, you know. I'm mean, that's not it. I mainly target people who admit that they're racist and are proud of the fact that they're racist and are proud of their bigotry.

My example of this is the other night I was walking across the street from work to this store and this guy started asking me if I was a faggot. And I was like, "No, I'm not I don't know what you're talking about" And his friend gets out of the car and says, "Hey, man. You need to keep on walking." And I was like, 'Well, I'm going to walk into the store and get some pretzels.'

And he said, "No, you need to keep on walking. You see, I don't have a problem, but my friend over here is going to have a problem." And I had never met these guys and I didn't say anything to them. I didn't look at them or anything. They just started yelling at me.

MRR: They thought you were gay?

P: Well, I think that was their problem. I guess they must've thought I was gay and they wanted to go around gay bashing. So they got out of the car and one guy took his shirt off and I ran into the store, trying to ask them to call the cops. It was just a big mess. I mean, they left me alone, but it was pretty much because I slipped into the store. The thing is that things like that happen all the time. It's not just like where we're from, but, I hear about that happening in all kinds of places. But, there's a certain kind of feeling in the air. Things like the Confederate flag have caused tension amongst people. It just builds up. Mainly it's just the white rednecks in the area that seem like they really aren't used to African-Americans and the gay lifestyle. It's really crazy. It's run by right wing David Beasley. And the Christian Coalition pretty much voted him into office. Me and Chris talk about Sylvester Adams, the 39-year old African-American, retarded male who got me death penalty. We were two out of fifty there to say don't kill the guy, against me death penalty. And then they have a rally to not take down the Confederate flag and you see like a thousand white people in full Klan garb, waving Confederate flags and it's

scary. I can only imagine what it would be like to be African-American, having to drive down the street and see all of the people in Klan uniforms at the state house. You must feel like you're a fucking alien in your own neighborhood.

C: And there's nothing outlandish about that in South Carolina. I think that's the main problem. All of that



hatred is very status quo and it's very accepted. You could go to a flea market in South Carolina and there will be a table set up with a guy selling shirts with Malcolm X and Martin Luther King and right next to him will be a table with a guy selling shirts that say things like, "100% cotton. Your mama picked it," or "It's a white thing, you couldn't afford it." Just like all these racist slogans, shirts with the Confederate flag

for that matter. But we do see a lot of Confederate flags down here and it's become almost meaningless. You see it on the street and a lot of people just think it's a symbol of southern pride, whatever the hell that means.

C: For a lot of people it does mean their heritage, but what we're saying is look at what your heritage is. A lot

south's got the market cornered on bullshit, well, that's not true. There's bullshit here as well." I'm not saying there's not, but everywhere else we've gone there's a lot of different cultures that are integrated and everyone sort of tries to work together. Whereas, where we're from, there's no integration whatsoever. The cultures are very separated and one culture does not pass into another without real problems. It's like

In/Humanity

that say, "You wear your X, I'll wear mine."

P: Or, "The Original Boys in the Hood," with a picture of the Klan.

C: And this table with this guy selling stuff sits right next to the guy with the Malcolm X stuff and they don't say a word to each other, just because it's totally accepted. It's just part of the culture there.

P: And I'm against any racism. I'm not just against white people, the rednecks. I'm against the racism that's put out by them. Right now the biggest problem seems to be racism coming from that end, with the Confederate flag.

C: And what I'd like to say, if we're talking about the Confederate flag is that I don't want it to come across like I'm trying to tell every Joe Schmoe to take it down off of his pickup truck or off of his front yard. That's fine, but like I had to argue with some guy who had a Confederate flag on his hat. And I said, "That's fine, keep your flag on your cap," but I don't want it on my state house, which is a symbol of me community I live in." Especially considering that they put the Confederate flag on the South Carolina state house in the sixties to protest the civil rights movement. It's very obvious what that flag means there. And a lot of people are upset about it, but unfortunately, not the people who are elected into office. Those people want to keep it.

MRR: We see a lot of Confederate flags here in Florida, too. Probably not as many as in South Carolina, because Florida is a transplant state. Almost nobody who lives in Florida was born in Florida. They've come here from all over the country, so you're just as likely to meet a native New Yorker down here as a Floridian as someone from California,

of it is bullshit. The mere fact that every racist organization in the country is flying this flag kind of taints the meaning of it. When you have Nazis in Germany flying the Confederate flag for the simple reason that they can't sport a swastika, because it's illegal there, I think that tells you a lot about what meanings have been attached to that flag since then. Before they started flying the swastika, it meant something different. It was a peace symbol. But because of who it was associated with, the meaning changed. I think it's the same thing with the Confederate flag, because of me people who have flown the flag, it has taken on an entirely new meaning. And because of that, the whole heritage argument is really nullified. It's the same thing as if a German were to argue that a swastika should be flown because it's part of his heritage. It's bullshit.

MRR: Right. If they were to think about me reason that the flag was drawn up in the first place, they would

know that it's total racist bullshit.

P: Then you're asking people to think.

C: The funny thing about the flag that flies on top of me South Carolina state house, that flag represents direct opposition to the union of United States of America. Which to me would seem a treasonous act.

MRR: Inhumanity has toured all over the country. You've toured how many times?

C: I'd say two tours and tons of little excursions. Two legitimate tours.

MRR: So, you've been around the U.S. and Canada. Do you see differences in people's general attitudes in different parts of the country?

C: There's bullshit everywhere you go and it's very obvious. People come up and say, "You think me

alive and death situation, if you were to walk into me wrong area, no matter what race you are.

MRR: So, have you been me victim of reverse racism?

C: I wouldn't say in a bad way. There's little things.

P: I wouldn't say reverse. I would say victims of the tension caused by the bullshit surrounding it. Because people don't seem to want to budge. I think there's been a lot of tension with situations such as the state house that we were talking about. That has made people pretty antsy.

MRR: What are you touring in now? Last time I saw you, you were touring in a car with a trailer.

P: A mini-van. We've upgraded, thanks to Chris' grandma. No trailer.

MRR: Where's the best place to eat on tour?

C: New York.

P: I ate at a great falafel place in Canada.

MRR: Not Waffle House?

C: I love Waffle House, just because of their juke box. We've tried to make a large attempt to eat at mom and pop type places. We've tried to avoid fast food as much as possible. Sometimes it's inevitable. I'd say New York has the best food, just because of the cultural integration. You can stop at one corner and get a burrito that's really amazing and if it's not amazing, you can walk down to the next corner and get some Chinese food or Vietnamese food. It's all right there and most of me food is really delicious because there's so much completion.

MRR: I think San Francisco has the best food scene.

P: Yeah, San Francisco has some really good food. MRR: You've spoken a little about some of your politics. What are some of your songs about? I know most of your songs are really political in nature. You have a song called, "Southern Swastika."

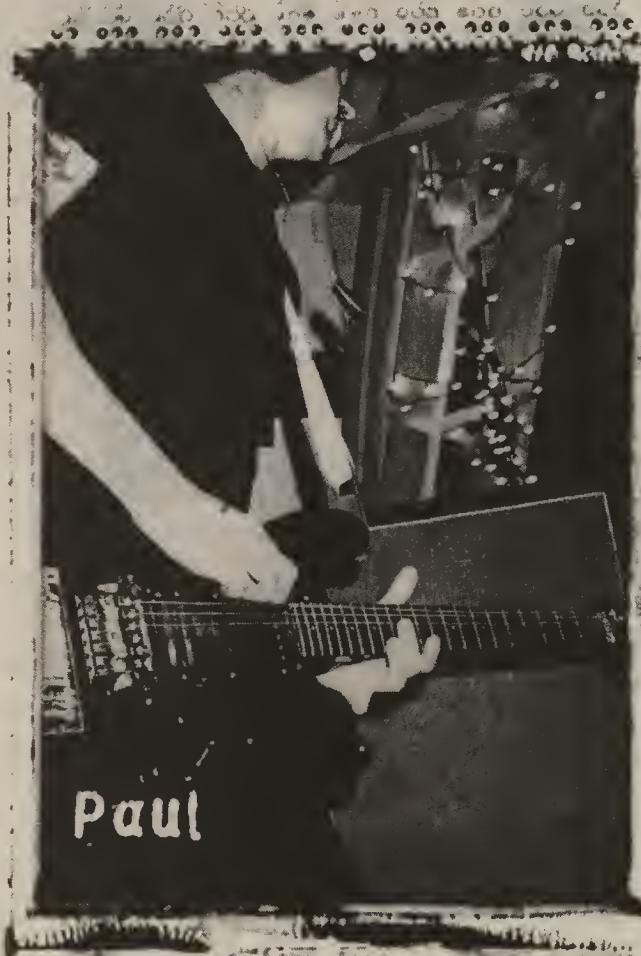
C: Yeah, mars also about the Confederate flag and Sylvester Adams, who we talked about, and how crazy it is to juxtapose the 50 people who came out to the protest to save his life with the 500 people who came out to save the Confederate flag on the state house. And there's some silly songs...

MRR: You two guys are pretty vocal against the death penalty.

C: I think that it's wrong for a government to make arbitrary decisions like that, concerning someone's life, especially considering that some innocent people have been put to death. That should never happen again.

P: Yeah, I'm totally against it. But, I admit, that if we are going to have it, we have to be 100 percent sure. And you just can't be 100 percent sure with something like that. There's just no way. Plus it's saying that their killing wasn't rational, but our killing is rational. And to me there is no such form as rational killing.

MRR: I probably see eye-to-eye with you on almost everything you guys believe in. I probably, in nine out of ten cases, take the liberal viewpoint, but on the death penalty, I have to dissent. As an anarchist, I'm officially opposed to any fucking law. But, while there is law, it seems like the death penalty, to me, would be fair punishment for a vile murderer. Could you



people's general attitudes in different parts of the country?

C: There's bullshit everywhere you go and it's very obvious. People come up and say, "You think me

counter that?

P: I'll go ahead and say, while we're into it - and this is something that I've never talked about. But this is something that maybe a lot of people will read. I'm still not at the point where I feel comfortable talking about this, but I guess this is as good a time as any right now. My father was put in jail for life. And he didn't get the death penalty, but I got to

watch him suffer throughout

my whole life. Because of his actions, he was also found mentally ill. He's a very bad sociopath and very abusive. And I got to watch him suffer repercussions in prison. And I realized what a horrible, yucky place prison is and I really have a distaste for it. And I have a very bad distaste for insensitivity, especially towards mental illness and I just don't think that there is such a thing as rational killing and rational crime. It's all just a crazy mess. We should try to deal with it with the best of our ability and I just don't think that the best answer for it is killing people.

C: I might have a slightly different take on it than Paul. But, where I'm coming from on the death penalty is that I don't believe that my government should be able to make that decision.

P: I'm with him on that.

C: The argument that pro-death penalty people always use is like, "What if somebody killed and raped your mother and like hacked up your family?" And what I say to that is, yes, I would like to kill them. I would personally like to beat the shit out of that fucker and leave him in a ditch.

P: Of course.

C: Of course, anybody would feel that way, but, I don't want some agent of my government to be able to make that decision.

P: And if somebody murdered your family, obviously they are so crazy that they did that, that it would make you crazy. And that's when somebody who is not crazy needs to step in and make rational decisions, not to further revenge or further the craziness. Does any of that sound like it's rational?

C: And as far as the death penalty being a deterrent, it's not. Number one, nobody ever thinks that they are going to get caught when they commit a crime. And number two, it can't be a deterrent when it's done so hush-hush behind closed doors. If they really wanted to make it a deterrent, they would do it publicly and as brutally and as bloody as possible. Luckily they don't. Luckily these days are passed and we're somewhat, supposedly, more civilized now. I just don't think it works on the level that they want it to work or that they say that it works. So, I think the solution is just to do away with it. Definitely keep streets safe. Don't give these fucking maniacs parole. Keep them locked up.

P: I think there has to be a better way of rehabilitating them. To me, the war on drugs is the most idiotic thing in the world. Maybe if that money was re-routed, so it could go towards counseling and reeducating people and rehabilitation. I believe in rehabilitation, even if it takes someone's whole life.

MRR: Do you think that a Charles Manson or a Ted Bundy could be rehabilitated? Even if they had a thousand years?

P: I would hope so.

C: Honestly, I would doubt it, but as far as Charles Manson goes, if you watch any interview with him, the guy is obviously insane and should be in a hospital. And the guy never killed anybody.

MRR: You're right. They never proved that he killed anybody, but he probably did. I'm just saying, a real

sick serial killer. Do you think there is any chance to rehabilitate someone like that, even if you had a thousand years?

C: Probably not. I'll use Ted Bundy, for instance. So intelligent, he could probably trick anyone into thinking he was rehabilitated.

they're trying to pin the good guy badge on and get a big pat on the back and say, "Hey, everybody! Look at me! I'm the good guy. Look what I'm doing." But that's the wrong reason to get into it. You should do it because you actually give a fuck and not to impress your friends. And with the things that we're talking about, there's nobody in South Carolina that's impressed

In/Humanity

P: It's not all black and white. Whatever the solution is, as far as life in jail or whatever. I still, no matter what, do not agree with the death penalty.

MRR: Ok, let's move on. Let's just talk about politics in general. There seems to be a tendency in punk rock to vote the party line, to take the liberal side, no matter what it is, without thinking it out. Do you see that very often?

C: I see that 100 percent. I see very few people who actually think for themselves because they are extremely afraid to say anything that doesn't go exactly along with the party line because they'll be ousted. Which is true. You will be kicked out of the club if you say anything that's opposing. And I think that I've said a lot of things that people disagree with and maybe that's why I have no friends.

P: I think a lot of people have come to know activism the wrong way. I see a lot of people saying, "Free Mumia," and Mumia has a lot of representation, but they don't even know who's being executed in their own state. The small guy has no representation and the court-appointed attorney can't help him out at all. That guy is totally getting the shaft. But it is kind of a step to abolish the death penalty and they're using him (Mumia) as a symbol. I just think that a lot of people, who... Well, I'm not down on straightedge at all, but I know a lot of straightedge kids who have been in circles where, if they've gone through depression or something and they might have had a drink or a cigarette or something. And instead of people saying, "Hey, you don't want to do that," or giving him some good advice, they just banish him. The thing is, I don't think activism is hard to know on your own terms if you really look at your life. There's so much in my life, that I have no choice but to be pissed off at. Like the flag that we were talking about, the death penalty, the racism that goes on, I see it every day. I say, "This is bullshit," and I hate it, and I have no choice but to speak out about it. I think that a lot of people come into activism because their friends are into it. And they just get into it because it's the thing of the month and it's what ultimately destroys activism.

C: A lot of people seem to become activists because with what we have to say. There's nobody giving us a pat on the back. I guess if we came out and went on tour and instead of talking about the stuff that we know about, if we came out and sang every song about, "Free Mumia" or "Free Peltier," which I am definitely in favor of, but I'm not singing about that because it's not what I know and if I were to sing about that, it would more or less be to get a big pat on the back from everybody. And to me, that's not activism. That's just belonging to a club.

MRR: It's almost as if when you get into punk rock, there's the little rule book. Gotta be anti-racist, gotta be anti-religion, gotta be this, gotta be that.

P: You're referring to what's called the punk rock handbook.

MRR: I think a lot of people just buy the whole party line and don't think out the issues for themselves. It's like, "Oh, I'm punk rock now. Guess I gotta give up meat..."

C: I've got an example of that. Paul's vegan, I'm not. I'm not a vegetarian. And some kid in Florida found out I'm not a vegetarian and goes, "In/Humanity's not vegetarian? But they're so political!" And it's so funny. You can't be political and interested in human rights if you're not a vegetarian? And I'm sure there will be people reading that I'm not a vegetarian and they'll say, "Oh, well. I guess I can't like In/Humanity anymore." Because my diet is different? Because I have a different set of beliefs than they do? Does that completely nullify how I feel on other issues? It's what you're saying. Like you have to fit in or you're out.

MRR: I think it's great to be an activist and it's great to have opinions about important stuff. But I see so many people who are following me rule book, just to follow me fucking rule book.

C: It's self-righteous, too. They grow up being a Christian all their lives and they can be self-righteous because of that. And then they find punk rock and go, "I'm not supposed to be a Christian anymore." Then they have this void in their lives and they say, "Wow, I can't be self-righteous anymore. I can't feel like I'm better than everyone else." Unfortunately, that's the reason a lot of people become activists and that's the wrong reason.

P: I want to communicate with everybody, no matter who they are. Especially not the converted. I just hope



that small deals, like our diets, don't come into play in the big scheme of things. As far as the death penalty goes, I really want to talk to people about that. That is my personal agenda and that is what I want to talk about. I just don't want to get sidetracked.

MRR: It's cool to have an agenda, because there are a lot of bands and a lot of people out there that don't have any agenda. But they like to shout catchy slogans and they like to wear t-shirts

that look

cool and they like to buy records by political bands because they're cool. But in the end, if they don't really believe it and if they haven't come to those conclusions on their own, it's just another kind of conformity. It's as much conformity as the asshole who works in the fucking bank and the dickheads who go to church every Sunday.

P: Right, and that's what will kill their activism.

C: It's just another ego trip for them. So they can get on a stage and shout the same things that they read off the lyric sheets from bands that came ten years before them. And everyone will cheer and clap and say, "You're a great guy. You're really down with it." And they're not really accomplishing anything except feeding their ego and preaching to the converted. That's very easy to do. It's a lot harder to get involved with issues that are overlooked, things that are important to your community.

The whole cliche of, "Think globally, act locally," it means a lot.

P: I don't think you really have any choice but to start at home base and fix what's around you.

C: Unfortunately, it's not going to get you the big slap on the back with your friends out in California, but, if that's what you're looking for...

MRR: Maybe I've been foolish, but it wasn't until pretty recently that I've come to realize that maybe 90 percent of the punks out there are blowing hot air.

C: Probably more like 98 percent.

MRR: They are not puffing their money where their mouth is. They're buying Aus Rotten records and they're buying Dropdead T-shirts but they're not putting

their beliefs where they say they are. Chris, when I talked to you on the phone two months ago, I told you about the canned food drive that I put on. I ran a canned food drive at my record store. And I promoted it well. I made probably 400 flyers for it, took them to all the shows for nearly two months. I alerted all of the local news media. I made press releases and sent them to all of the local publications. The only people who contributed to my canned food drive were me, the guy who works at my store, my girlfriend, and one person

who shops at my store. One customer. C: Now, had you said, "Get two dollars off admission at this cool punk rock show with a canned food item," then you would have had tons of people coming down. Not because they wanted to help out, but because they would have saved some money on admission.

MRR: Here's another example. Last Saturday, there

had to exist so the younger people coming up don't fall prey to racism, violence and don't believe in this shit that some people are trying to hand down. And it's good. It's almost like a community center where people can come and hear those words. But as far as preaching to the converted, a lot of us do things outside of punk rock, like Food Not Bombs, rallies, protests. Maybe zines that reach outside of the punk crowd.

In/Humanity



who never heard of In/Humanity, never heard of any of the bands playing, didn't know anything about punk rock and they walked in there and they were blown away. And it opens their doors to something new and gets them thinking about new ideas and maybe changes their lives. But, it's probably not going to happen because punk rock is so insular. It's a social club. It makes me wonder sometimes, what the fuck? Is it all in vain? Are we just jerking ourselves off? P: I think it's a network of people. It's a network that

was a show at another club, a benefit for Food Not Bombs. And it said on all of the flyers, "Three dollars plus something vegan." And I was passing out the flyers to people and somebody said, "What do they mean something vegan?" And I said, "A can of beans, a can of corn, some pasta." And the kid was like, "Shit, where am I gonna get that?" And I said, "How about me supermarket or how about your mom's cupboard?" And the kid was like, "Shit. How about if you don't have it." And I said, "Well, maybe they won't let you in if you don't have it. Maybe you'll have to make a little effort and go to the supermarket or maybe you'll just have to bend down and sneak it out of your mom's cupboard." And then the kid said, "Fuck. I really wanted to go."

P: I know from doing things like that in the past on my own how discouraging and aggravating it can be,

especially when you put a lot of hard work into it. But I just keep doing it, because I know in my heart that is what I want to do and it's what I should do and I'll never stop. However, it really does make you feel like shit when there's no support. You feel like you'll never make any difference. But you just can't stop.

MRR: You know what? This is going to be a good show tonight. There are five good bands, I'm sure me music is going to be great, the crowd seems like it's in a good mood. But you know what would make this a great show? If two people showed up

that's the most important thing that anyone can get out of it. It's not going to tear down me system or anything like that. To think that it is, to think that a Discharge patch on your pants is going to overthrow my system is ridiculous. But at least you can get something out of it; it can make you a better person.

MRR: What's the future of In/Humanity? What do you hope to achieve?

P: I want to keep playing, because I feel we've built up a pretty good network of punks. Some of the best bands in the world are End Of The Century Party, Palatka, Asshole Parade, Assuck. We love Failure Face, too. Just to keep doing things with our friends. Just keep trying to press records and stay alive.

C: I'd like to see this region, me southeast, be exposed world wide for being one of the best music scenes in the world. It's been overlooked. It's always been overlooked and I think just now people are starting to realize that there is some real good music coming out of this part of the country. And maybe one day we'll be as good as those other bands we mentioned and maybe people will like us, too.

MRR: What do you think the future of hardcore is going to be?

C: Probably digital emo-violence.

P: Ska-mic. A blend of ska and gothic music.

C: With rap-a-billy breakdowns.

MRR: Do you think it's always going to be underground and DIY? Do you think there's always going to be kids making records and selling them out of their bedroom and out of cardboard boxes at shows?

C: Yeah. That's been going on since rocknroll. That's been going on since the sixties. Garage bands putting out records on their own labels. A lot of people don't even realize that DIY records have been going on forever and will continue to go on. Even before that, blues records in the thirties. People have always put out their own records. As long as they want to make some music that isn't going to be embraced by the mainstream. Even if the sound is embraced by the mainstream, then the sound will mutate to something the mainstream won't give a fuck about.

MRR: Closing comments?

P: On tour, everyone has just been wonderful to us and I just can't thank you enough.

C: Thanks for doing me interview. Emo-violence '97. In/Humanity c/o Chris, New Clear Days, 919 Sumter St., Columbia, SC 29201

Bladder Bladder Bladder Is Britain's Punk Rock gift to America. In a time when America seems to be obsessed with pop jock snowboarder punk and punk ska, Bladder Bladder Bladder takes us back to a time when punk rock was new, real and fresh. Sure there seems to be a lot of bands out there today trying to play 77 style punk rock and there are some good ones, but very few of them are as close to the real deal as Bladder Bladder Bladder. These guys saw many of the original bands and you can tell that they have listened to a few Chelsea and Clash albums. Very few bands can display the humor, wit and cockiness of Bladder Bladder Bladder and get away with it; these guys back it up by playing great punk rock n roll!!! Well, if you wish you could've been at the Roxy 100 Club in 1977 London and just couldn't make it cause you were still in diapers or weren't born, you're in luck because Bladder Bladder Bladder is the closest you will come to that time and they are here today so check them out. Interview by Patrick Grindstaff.

MRR: Ok let's start by you telling me where the hell you got the name Bladder Bladder Bladder and who makes up the infamous Bladder. **MICK:** Nobody makes up Bladder. We don't even make up who do you think we are Marilyn Manson? **OK:** I'm Mick Bladder, AKA Manda and the stupid band name is just kind of something I got for getting really drunk is to go "Bladdered" and there's in the perfect name for us three Englishmen aboard. **STERLING:** Guitars and back up vocals. **ALEX:** Bass back up vocals, and whatever American wants to play drums.

MRR: How long have you guys been in the States and which part of England are you from? **MICK:** I'm from Stockport in the Industrial North of England, where I met Alex at school and we ended up drifting into America a few years ago.

STERLING: I've been here for 6 1/2 years.

ALEX: I've been here for 6 1/2 years.

MRR: So how come you haven't found fame and fortune in the States yet? You know punk rock is no longer cool (according to corporate America) so it seems you missed the boat. What happened? **MICK:** What's cool? I hate that expression "cool". It's far too close to calling things "groovy". I suppose we ain't found fame and fortune because we ain't interested in following whatever's in fashion. We're commercial suicide, really not interested in playing to the masses. We jumped off the punk rock band wagon.

ALEX: We were playing before the band wagon came rolling in, record companies want you to change with the times something we have never done. **STERLING:**

play punk rock, whatever you want to call it.

MRR: On your flyers etc, you say you're here to save the American youth and what do you think of the whole "MTV punk" thing that has happened in the last couple of years? **ALEX:** I personally like a lot of new stuff like Green Day and the Offspring, it's a lot better than Hanson or Jamming. **MICK:** Was there an MTV punk thing? I've ever seen on that channel is suppose it's OK, if it introduced a new generation to what passes for punk in the nineties, it's better than shit like grunge for fuck's sake. You can't expect anybody brought up on real British punk rock to get excited by Green Day, it's all a bit tame. Alex likes the Offspring, but I'm no snowboarder. **STERLING:** youth, I've got my own problems, I think the now then when I got here. Bands like Green Day and Offspring make good music (good luck to them). It's great to see a band like Social Distortion getting wider recognition, they've been making good records for years.

MRR: It seems that beer is mentioned in most of your flyers, etc... Is this a crucial part of Bladder Bladder Brits drink? Are there any good drinking places in Hollywood?

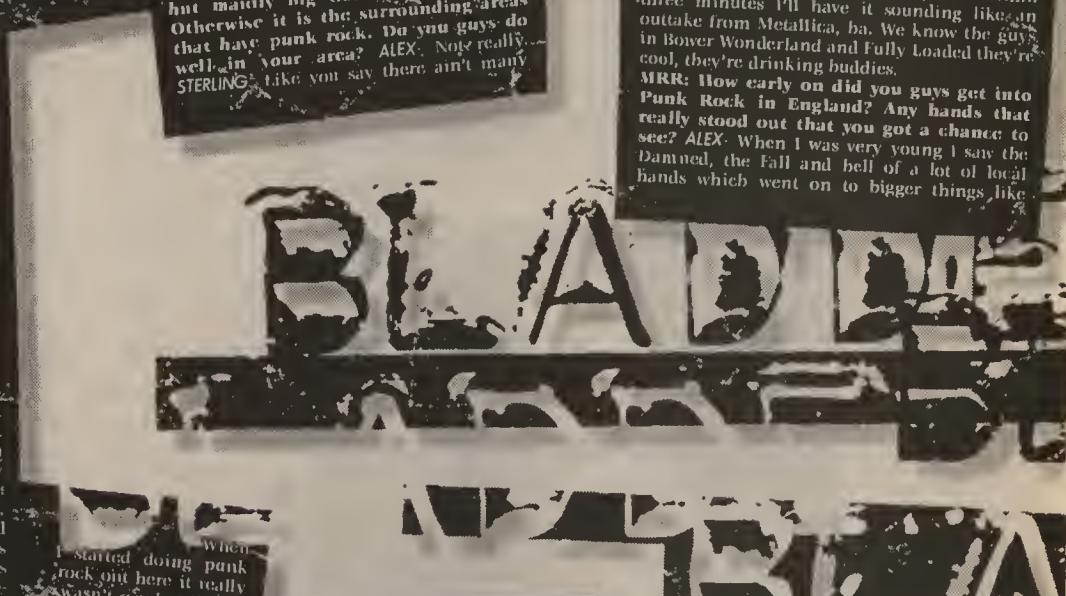
ALEX: That's Mick and Sterling's department. **MICK:** We're English. We was down the pub at fourteen years old; it's in the blood. There ain't no bleedin' straight edge in the Motherland trust me. I'll have a Holsten if you're offering but I'll drink Foster's if that's all the bars got. I like what passes for "English style" bars in Hollywood. "The Coach & Horses" or "Gates of Middle Earth" the "Powerhouse" has the best juke box and a Dr. Who pin ball machine. **STERLING:** People start drinking at an early age in the UK, I guess it's more a socially acceptable activity over there. I don't know if that's a good thing or not. I like a drink now and then, mainly if I go to a show or I'm playing. I don't really go out prowling around bars anymore.

MRR: Speaking of Hollywood, how does Bladder fit into the music scene here? It doesn't seem like there really is much punk rock in Hollywood itself. Sure there are shows once in a while, but mainly big Golden Voice shows. Otherwise it is the surrounding areas that have punk rock. Do you guys do well in your area? **ALEX:** Not really. **STERLING:** Like you say there ain't many

interested in pandering to anyone.

STERLING: We got two songs about drinking and one of them is headed for the chop. I can't write really down, earnest songs like Paul Weller or Grass or someone like that. I'm really into Country stuff like Buck Owens and Hank Williams. There's a lot of humor in music like that which often cloaks a lot of despair and human tragedy, plus it has a good tune, most important of all. **MRR:** I know you did a Blitz cover in your set, Is Street Punk/Oi! a influence on your band? It seems you have more of a 77 Punk sound. Right now in America the Street Punk thing is pretty popular and there's a lot right here in Southern California. **MICK:** I dunno, we don't fit into any one box, we like to be Jack of all trades. I've always like Oi! in the early eighties, punk was two camps in England, Oi! or that sort of hippy communité shit. **STERLING:** We did the Blitz cover cos it's a great song! We may do it again. The song is the important thing not the label. We used to do a Sisters of Mercy song on a regular basis and we still cover a glam rock song by an old London band. We've done Bowie, Morrissey, you give me the song and within three minutes I'll have it sounding like an outtake from Metallica, ha. We know the guys in Bower Wonderland and Fully Loaded they're cool, they're drinking buddies.

MRR: How early on did you guys get into Punk Rock in England? Any bands that really stood out that you got a chance to see? **ALEX:** When I was very young I saw the Damned, the Fall and hell of a lot of local bands which went on to bigger things like



I started doing punk rock out here it really wasn't cool. I'll just keep playing

the kind of music I play punk rock, rock n roll, whatever you want to call it. **MRR:** On your flyers etc, you say you're here to save the American youth and what do you think of the whole "MTV punk" thing that has happened in the last couple of years? **ALEX:** I personally like a lot of new stuff like Green Day and the Offspring, it's a lot better than Hanson or Jamming. **MICK:** Was there an MTV punk thing? I've ever seen on that channel is suppose it's OK, if it introduced a new generation to what passes for punk in the nineties, it's better than shit like grunge for fuck's sake. You can't expect anybody brought up on real British punk rock to get excited by Green Day, it's all a bit tame. Alex likes the Offspring, but I'm no snowboarder. **STERLING:** youth, I've got my own problems, I think the now then when I got here. Bands like Green Day and Offspring make good music (good luck to them). It's great to see a band like Social Distortion getting wider recognition, they've been making good records for years.

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Burger King. **STERLING:** I saw loads of cool bands when I was a kid, The Clash obviously, The Boys, Generation X and Chelsea a great band and sadly underrated. One of the best shows I ever saw was Sting playing bass for Chelsea at the Fulham Greyhound. He had notes, music charts for all of Chelsea's three chord epics. At the end Steve Tannett (who used to be in Menace prior to this) was playing guitar and he started to play the intro to Roxanne and Sting stood up to the mic to sing, as soon as he did Steve Tannett launched into Menace's "GLO" instead! Brilliant! Me and my mates where shouting out for "GLO". By the way, one of the other great bands I saw was Jason and the Scorchers from Nashville, I think, Brilliant!

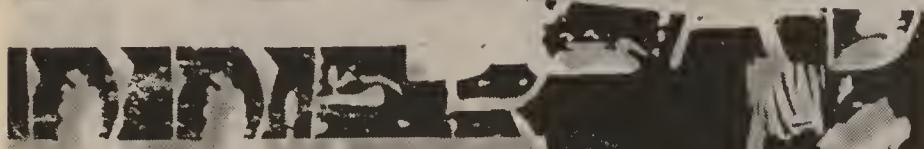
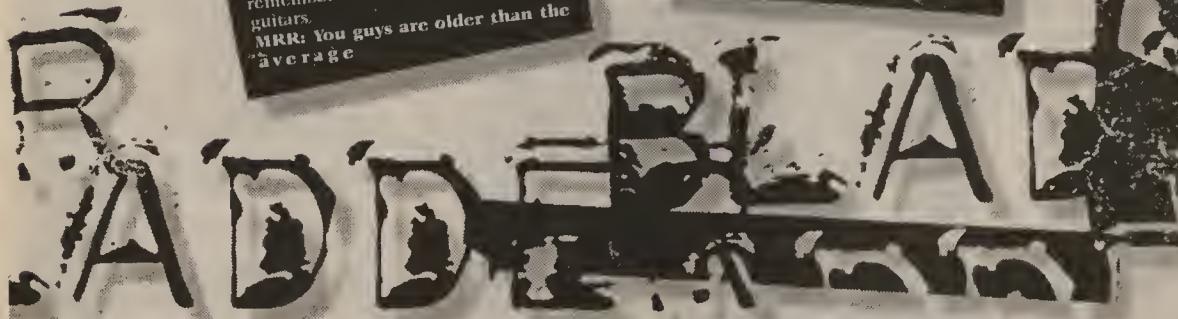
MRR: You guys have lived in the States for a while now, what do you think of it. Also what do you think of the different Punk bands you have played with? Mick, I know you went to England over the holidays, did you see any bands? People I've talked to over there say there is not much Punk Rock in the UK

itself, either the rest of Europe or the U.S. I guess the UK is still Rave dancing. **MICK**- London swings radio, England's still the place to be. I'm real homesick, all the old Punk bands, are still playing around and there's plenty of new bands with the right spirit, but it's evolved. The Prodigy are Techno-Punk, Republica are punk, my favorite band is Shampoo princesses of Punk. Gary Glitter's son plays bass for them. Even the Spice Girls are troublemakers in the grand tradition of punk-rock, punk is an attitude, it's all in the mind. **ALEX**- The UK is home of punk rock therefore it will never disappear. The Pistols did a hell of a lot better in England than they did here, people seemed to be more into the Kiss reunion.

STERLING- When I was a kid America was a big deal. Sometimes it still seems like an adventure, going to places I'd only seen in movies. Obviously Hollywood is a bit dire. We've played with some great bands out here like Dead Man's Choir, The Choice, Snap, etc. People are always really cool to us. I went back to London last year, it was great, so much energy, the air almost crackles. It's so much smaller and concentrated than LA. There's still a lot of punk rock around, the Manic Street Preachers, the new These Animal Men is fantastic and remember not all punk rockers wield guitars.

MRR: You guys are older than the average

I was trying to sound like Steve Jones, I grew up listening to Johnny Manziel or Gene Maniot or Link Wray as well, I like people who do things with very little, who play simple things with the maximum amount of flash! **MRR**: Do Americans understand your British humor that you expose on your flyers, record sleeves, etc.? **ALEX**- Most Americans understand our feelings here to save American culture, they're from different skinheads, they should just fuck off, we're anti-American. As for right-wing skinheads, they're not plagues. **STERLING**- It's just there, and it's in our nature to take the piss out of obviously stupid things. Any United States skinhead who thinks the United States is stupid, aint come across Paul Shone, Paul shopping



rock kid punk nowadays so what you mostly play 21 and over shows? **ALEX**- I keep going because I don't want to play any show 21 and over or under or whatever, just as long as there's beer for us. We tried to play as show soer once and never again. **STERLING**- I keep going a phase, it's what I do. Yeah, we tend to play 21 and over shows but I prefer all ages shows, young kids know how to enjoy themselves more. You play a bar in Hollywood and it's full of sad old Hollywood losers who are in bands themselves who think they've seen it all before. Maybe they have but I bet they've never seen it done so well. **MRR**: Sterling, is the Clash a big influence on your guitar playing and even your vocals (Sterling sings on a couple numbers). You seem to have a Mick Jones style on both. **STERLING**- Yeah obviously I'm really into the Clash. I guess my voice sounds this way cos I'm from London!

network people wouldn't understand that humor. I think American culture is 'OK on its own'. There's nothing wrong with taking pride in where you're from or your heritage, it's when you start to think that that automatically gives you superiority over someone else or their culture then the trouble begins. **MRR**: So at this point you guys have one 7" you put out yourself that is pretty hard to find right? Then you have two tracks on the on Pelado Records and two tracks on the "This Is It... Punk Rock That's Real" compilation. Any other plans? **STERLING**- We're hoping to do another 7" with Pelado. I've got a lot of new material in the pipeline. It's cool that a label like Pelado is around to put out music that they like and believe in rather than because "it's the latest trend" that the labels don't even understand and just want to cash in on. I'd like to maybe set up a tour and play around America. I guess it's the only way I'll get to see the country. **MICK**- I wouldn't mind playing a summer season in Las Vegas, we're true show biz hooligans. Our next release is due out on 'parole' this summer, it's the "Crime Pays" EP, four songs of subversive brilliance, brought to you by the wizzkid at Pelado Records. **ALEX**- Keep on going!!!! You can write BLADDER BLADDER, BLADDER 98202, Costa Mesa, CA 92627.

I WAS ONLY PREPARED TO DO IT IF THEY WERE

STRATFORD

MERCENARIES

Steve Ignorant has been around the punk scene for a long time now/ first as a founding member of the seminal band Crass/ then in various other units including Conflict for a while/ then in Schwartzeneggar with the members of Thatcher On Acid/ When we heard that he was in a new band/ we were curious and interested/ When the flyers for the shows turned up/ the inclusion of the large Crass logo aroused much cynicism/ Was this going to be another hoary old "reunion tour"/ "filthy lucre" on a smaller scale?/ Here's what Steve had to say/ Interviewed on May 1st 1997 by Allan McNaughton and Tim Yohannon/ Photos of the musicians by Matt Average/

MRR: So how did all this start then? Start from the end of Schwartzeneggar I guess...

Steve Ignorant: Well, you know I do a puppet show in England, well I was doing a bit of that, and I was thinking I still wanted to perform and play music. So the guy who used to play keyboards in Schwartzeneggar has a four track in his garage, and all this amazing computer equipment, and I was thinking, what sort of music would I really like to do, and I've always liked soul music, like Aretha Franklin and Dionne Warwick, and I thought well, let's just go and do a demo tape on this four track. The thing is that he's got this amazing equipment where you can pre-mix anyway, so you can end up with 64 tracks. So we did a few tracks which have got brass on them, and it went really well. In the meantime, two people that I met in Slovenia came to stay with me, and they also knew Gary from Dirt, and they said Gary was looking for a vocalist, so I gave him a call and asked if I could audition and he said no, just come down the pub. So I asked him what he was doing and he said he was trying to do something different from Dirt, and he said why not come to rehearsal and see what you think, so I went, and Jesus Christ it was awful. But I went back again next week, because I like Gary and I wanted to work with him, and we had a girl drummer which I thought was good, to break up the male thing, and the bassist seemed to know what he was doing. But I said to 'em one day that I was only prepared to do it if they were into doing something bigger, and I said, "let's just go to America." And they said "what, without playing England?" and I said "Yeah, let's just fuckin' do it!" So Gary came to America and set up a tour, and so the Mercenaries have really only been together as a working band since February. So it's taken us two months to get it together. In the meantime, the girl who was actually going to be the drummer dropped out because of her college work, so I had to ring round to Phil, who said he'd love to work with us, so we just did it. Here we are.

MRR: And that was what, three months ago? So you came up with the

songs, learned them and everything in two months! Is that why you're doing a bunch of Crass and Schwartzeneggar covers, to pad out the set?

S: Partly... well, the Schwartzeneggar ones I wanted to do because they're ones that I wrote and I really like them, and we do do 'This

MRR: Sounds good...

S: Yeah, well, but once you get on stage you can cut that down to 15 minutes when you speed it up with the adrenalin and stuff... so we just filled it out. And the other members of the band all wanted to play 'Big A Little A'...

MRR: It seems like the reactions have varied between, some people have said it was a dream come true, other people have thought it was a bit embarrassing...

S: Who said it was embarrassing?

MRR: No names, no names... (Tim is starting to crack up at this point)

S: Fucking Ramsey!

(Now Tim is really cracking up!)

MRR: As I said, I'm not naming any names...

S: I'll smear his fucking face up the wall! Little bastard.

MRR (Tim): Yeah, it was Ramsey.

MRR (Allan): It wasn't only Ramsey...

S: Yeah, I know...

MRR: What about the other members of Crass, what do they think?

S: Well, as I said to Tim, I still live with Penny and G. and Eve Libertine comes over. I don't have anything to do with the other members of Crass but they were all like, "Go for it!" The nice thing is that even though we've been doing those Crass songs, people have been coming up to us and saying that it was nice we did the Crass stuff, but that the new stuff is better, it's as good as... so we've learned something from that.

MRR: Well that's what I thought... I thought that the new stuff was good enough to stand on its own. I think a lot of the kids that showed up were there because it was "Steve Ignorant from Crass", and they got what they wanted, they got a bunch of Crass songs.

S: Well the next time we come here we won't do it apart from in the encore, or for a laugh or whatever. I dunno.

MRR: What about when you play back home?

S: We're not gonna play England.

MRR: You're not going to play there at all? Not even one gig? Why not?

S: No point. In England, every band is having a real problem. If you play there, first of all you turn up at the venue and you feel like you're imposing on someone, you're made to



is the Way Things Are' as a completely different version, and the Crass ones, I just wanted to do them. Partly because it would have been really fucking rude if I'd come here and not done it. I don't see why I should deny that I'm Steve Ignorant, I used to be in a band called Crass, and people want to talk to me because I was in Crass. The songs we do are still relevant, why shouldn't we celebrate what we've been through? It's a nice thing to do.

MRR (Tim): And you also said it's because you didn't have that many other tunes written...

S: Oh yeah, we had to fill it up. I mean when we did just our own stuff the set was twenty-five minutes long...

STEVE IGNORANT / THE MERCENARIES / THE DIRT / THE BASTARD

THE MERCENARIES / THE DIRT / THE BASTARD

MY DAD REALLY WANTED TO COME AND SEE

feel like shit basically, and at the end of the evening you don't even get your petrol money. You'll maybe get 20-25 people at the show. There doesn't seem much point in doing it. I've been in Crass, Conflict, Schwartzeneggar, Current 93 and now Stratford Mercenaries, and how much longer am I going to play in England, where it's ex-Crass, ex blah blah, Steve Ignorant, I just think it's time to go and meet the people I should've met years and years ago. Whether it's in Europe or America or Japan, or whatever, you know, there's a world out there, Israel, there's a lot of people in Israel I'd like to meet. Ireland, Scotland! I mean Schwartzeneggar only played Scotland once! Wales a couple of times. Sod London.

MRR: There's more to England than London...

S: England's got Supergrass and Oasis and Suede and Pulp, let 'em 'ave it!

MRR: What about people who don't want that? What about people who want the Stratford Mercenaries?

S: Well we'll put a record out... I mean we'll play eventually but not at the moment.

MRR: I must admit it was kind of weird to hear that you were coming out here to play before you'd even played Britain... that kind of thing happens quite often in the reverse, bands form here and don't even tour America, but are going to Europe and making pots of money. It's kind of nice to have it going the other way for a change.

S: Well it's nice for us too, it's nice to be playing to large crowds so you get that feedback, which makes me perform... like I want to perform, whereas if I'm playing in London and it's a shitty venue and the people are being bastards about it and there's 25 people there, then it's going to be a bit more aggressive and more of a separate thing. Whereas over here it was more like just meeting friends and stuff... England can wait.

MRR: What about the other members of Crass, what are they doing now? You seem to be the only person who's still doing punk rock stuff... You never grew up...

S: Yeah, I don't think I ever will! Penny has been writing a lot of books for the last 5 or 6 years, and he's about to get one published by AK Press, and he's just put out a CD, a drama for voices, with Eve Libertine and himself on it... plus he's getting heavily into his jazz roots, he's learning to play trumpet cos he wants to get into playing jazz. Eve is still doing therapeutic massage, and she wants to perform with her son, who's now 21 years old, and is a demon of a guitar player,

MRR: Yeah, they came and toured here, but it was before I lived here.

S: Yeah they toured with each other a while ago. Well Nemo, that's her son,

is actually playing with Galliano (British Acid-Jazz group) so with the money they've got from that they're going to form a band and put out stuff. And she's taking jazz singing lessons to control her voice, like I should have done years ago. G. is over here at the moment dealing with AK Press and John Yates on this book of her artwork which is going to range from when she was at art school right through to what she's doing now, including all the Crass artwork. So everybody's doing things. And the others from Crass I don't have anything to do with... we have nothing in common anymore.

MRR: (Tim) To the point of antagonism, or...

S: Not antagonism, there's some bitterness there, I ain't gonna be too indiscreet but when Crass finished we were all still living together, and you looked at each other and thought,



'would I have chosen to live with this person if it wasn't for the band... no I wouldn't, so all the stuff that you were able to ignore because in Crass

you were working towards this general agreement, when that general agreement isn't there suddenly you're faced with each other as people. And it's things like hairs in the soap or I don't like the way he picks up his cup of tea, that sort of niggly... and then the differences come in. So some weird shit went on and there's some things that were said and done that I find it very hard to forgive people for.

MRR: It seems weird to me that people who work together in the same band can also live together in the same house... they're together 24 hours a day, that's never going to work...

S: Well that's what surprised me too, but there's one ex-member of Crass who claims that Crass became like the Conservative Party, Yeah, right... so for that reason he doesn't agree with or believe in anything that we've done or are doing. Now that particular person, I'm not going to name names, but if cos I've been here Crass record sales go up for whatever reason, then that fucking arsehole sitting back there in England not believing in or agreeing with what I'm doing is sitting back and taking those royalty

checks... So we actually approached him and said look, if you don't agree with it, if you don't like what we were doing, why don't you sell up your shares in Crass, so that we can get on with it and do something with it, "Naah, I wanna screw you lot for as much as I can get out of you." The shit hits the fan!

MRR: Well, you may not have mentioned names but we know who it is, we'll put the names in...

S: Yeah, right... it was Ramsey!

Tim: From now on just put Ramsey in!

MRR: Well, the royalty checks from Crass records can't be that huge...

S: Well, you'd be surprised... my last royalty check was I think £2,500 for three months (about \$5,000)... multiply that by eight people, there's a lot of money going through there. But next time it's only going to be £800, so it's up and down. But yeah, it's pretty healthy. Which surprised

us as well, because when we finished Crass we thought, we're going to have to go and get jobs... and then it goes on like the Rolling Stones or something! A new generation of kids grow up and like... fuck...

MRR: It's crazy how many... I mean you saw it for yourself at those gigs. All those young kids that know all the words, wear all the patches and t-shirts...

S: Well some kid came up to me at a gig and said, "I really enjoyed what you were doing and I've only just got into Crass, my dad really wanted to come and see you!"

MRR: Well, what do you think about that kind of

thing? There seems to be a whole legion of kids who idolize Crass... and it seems to me that they maybe didn't quite get the message...

S: Oh, I don't know about that... all the people that I spoke to... I mean one thing I was really worried about, coming to America, would be the rocknroll adulation/ hero worship sort of thing, but it's been really beautiful that that hasn't happened. And all of the people who have come up to me have said "I know that you must be tired of hearing about it, but I just want to say that Crass really inspired me to do something and I just want to say thank you for that." And that's the level it's been. That's from young kids as well. So that's been really nice, and I don't think it's true what you were saying, I don't think it's just blind adulation, it really is that people have been inspired in the same way that I was by Allen Ginsberg or Jack Kerouac, and it's just they wanna give something back, and I think that's really lovely.

MRR: I think it's not going to be like a rock star thing, because in our scene it's not usually like that, people know they're talking to a normal person.

When I say that they haven't really got the message, there's, for example, that place you played the other night and at the end of it they offered your

I'VE GOT TO MOVE ON/ THERE'S A LIFE OUT THERE/ I CAN'T FIND IT/ I CAN'T TALK TO YOU ANYMORE

drummer heroin...

Tim: Ramsey offered your drummer heroin...

MRR: Yeah, you went to AK Press and they were trying to sell you heroin... no... (can't continue with the question because Tim is laughing so hard...) this goes back a bit, but I used to have this job working in a pizza place, and people would come in periodically and go through the rubbish bins looking for leftover food... I mean if they'd come and asked me I gave them it at the end of the shift, but they didn't all know that... so anyway there was this one girl and her friends, and they had Crass t-shirts and patches or whatever, and they would be in raking in the garbage for cold pizza. And then one night we had to call an ambulance because one of them was OD-ing outside my house. Now my point is no-one from Crass is raking through garbage for cold pizza, or OD-ing or whatever... I think if there's a message from Crass or from that sort of positive punk rock, it's to do something with your life.

S: Well, yeah. But you're always gonna get a minority of idiots in whatever walk of life you do. And there's no way you can control that. It's like the t-shirt thing. I came here and I thought, there seem to be a lot of Crass t-shirts. And we've never... I mean I don't mind but I just wish whoever's making these fucking things would at least have the decency to send us a sample. Because some of them are pretty shitty, they've got the symbol round the wrong way, well turn it round a bit! I was thinking I should go and find out who they are, cos after 20 years that must be quite a lot of money that we haven't got.

Tim: It's Ramsey.

S: Well then I thought what am I meant to do, if people want to go and buy these things? If they haven't got the message by now, DO IT YOURSELF... "But I don't know how to do it" well find out how to do it... you just cut these things out the cardboard and spraypaint through it! It's the same thing with all the anarchy bit. I mean when I was in France, I was standing at the door, we were doing a show with Schwarzeneggar, and this typical drunk mohican comes up, Exploited on one shoulder and Crass on the other, Sham 69 and Oil Skins on the back, comes in and says "I wanna come in for nothing." And the guy says "you can't, this is a benefit for Anarchist Black Cross." - "Yeah but I'm an anarchist and you're an anarchist and we're all anarchists so you should let me in for nothing." Are you going to hit 'im or am I?!!? You're always looking at stupidity.

MRR: (Tim) What do you think about the band the Business doing a Crass cover?

S: I don't mind... I think it's better for a band like the Business to be doing Do They Owe Us A Living than for them to do a Skrewdriver song.

They're alright, I don't mind them. I've been hearing about them, I find some of what they do a bit dubious, I just think they've been sitting on the fence for too long. They should actually come out and say one thing or another.

MRR: Well the singer's a total tory, isn't he?

S: Well, I dunno, it could be one of those rumors floating about, like I own a hamburger joint... laughter... yeah, you've been seen going in and out of McDonalds, you and Colin Conflict...

S: Some guy in England actually came up to me, this was when I was in Conflict, and said Steve, is it true that you and Colin were seen eating hamburgers in McDonald's, and I said yeah, and Colin looked at me and I just said, "leave it to me!" and I turned to the guy and I said, "didn't you know? We've bought it!" He went,

chism..."

MRR: There's another rumor, "he's not an anarchist anymore, he's turned his back on the movement."

S: No, I haven't turned my back on it, I wouldn't choose to call myself an anarchist, but that's where my sympathies lie...

MRR: Unlike those junkies over at AK Press... all those profits from Epitaph going straight into their veins... it's disgusting.

Tim: Do you think that you're cynical? As you get older, how do you deal with the inevitability of dreams disappearing... how do you continue to offer hope, what do you have to go to internally to get to the point where you can project hope to other people?

S: I think it's having seen, going back to 1980, we made a record that all the proceeds from went towards starting an anarchist center in

London, and there was a hard core of people, one of whom was Andy Martin who was in the Apostles, and we said to them "look, we're just giving you the money, start off this center and we don't want anything to do with it, we'll come and play a gig there or whatever...", and they just spent two years trying to keep this fucking place going. Two years trying to stop it falling into the hands of the junkies and the gluesniffers who just wanted to use it as a drop out place and live in shit, and the old school anarchists who were complaining cos there weren't enough discussions or people hadn't read the right books, so you had this core of people, me included, saying "what we're trying to do is create

something new, we acknowledge what's gone before but we want to create something new. We don't know what we're doing but we're trying to find out." So there was all this infighting and bickering and I think if I am cynical about the anarchist movement then that's where that cynicism is, although I recognize that a lot of people are doing some very wonderful things, or trying to. And I think it's once you realize that a lot of your hopes... you know it's like the pacifist thing... as an ideology it's fine, but when you're actually faced with what's going on in the street, then it's totally different. You have to fucking deal with it, you haven't got time to discuss with someone what's going on. So, it's just dealing with that basically, and I can't talk for anyone else any more. It comes down to what I believe in. I can't walk on the spot any more, I've got to move on. There's a life out there, I've gotta find it and I've got to find out what I can do.

Tim: You don't feel trapped by an image?

S: No, not at all.

Tim: My experience has been that as you get older, I think you do get more conservative and cynical in a lot of ways, and you have to fight harder not to fall into those...

S: Oh absolutely, yeah, absolutely...



"you've bought what?" and I said, "we've actually bought that McDonald's... we made so much money from you people, we're just rolling in money, so we just bought that hamburger joint. We're going to call it McMortarhate." He said "Really?" and I said "Yeah. Don't worry though, we're going to sell vegetarian burgers as well..." and he was like "oh that's really good...". The next minute he was over going to his mate, "you'll never guess..." If you want to start a rumor, come to me...

MRR: So talking about anarchy, are you still an anarchist?

S: (Sighs) I think it's what most parallels what I believe, but I don't think I'm an anarchist, no. I really don't know what I am. I feel so separate from all of that. I really don't know, I just feel so passionate. There's a line in one of our songs, "In these times of desperation it's easy to be negative, take comfort in our sorrow like it's some kind of sedative, don't listen to the fools who say there's no chance, I'll say this - just listen to your heart." That's where I am at the moment.

MRR: (Weeping) That's beautiful...

S: Cue hundreds of letters to Maximumrocknroll, "Fuck Steve Ignorant, he said this about anar-

IT'S EASY TO BE NEGATIVE / TAKE COMFORT IN

CHANCE / WILL SAY THIS / JUST LISTEN TO YOUR HEART /

Tim: ... and I'm wondering what some of those battles are that you have to fight with yourself in order to keep fighting, so to speak.

S: I don't know... I can't not do it.. I just have to do it. For twenty years I've been performing, so for twenty years I've been having ten minutes of sheer terror, fuck stage fright, before I go on and it's got so bad that I've actually been at the point of saying to whatever band I'm in, I can't do it. I can't go on. And they all say that's crazy, after twenty years, but I know that the minute I get on stage I've got to give it, I've got to do it, and I can't do half measures, it's got to be full on, so I've just got to do it, no matter how nervous I am. So I don't have a battle in that sense. I can be cynical about other... I mean when you look at the punks in England, I wouldn't say the punk scene cos I don't believe there is one, but they're still into just getting drunk... and I get really cynical when, I'm not mentioning any names, but we've been together for two months and we've been able to get this really good band together, and I think it's really good, and yet we've been playing with bands that have been playing together for five years and they still fuck up on their first song, they still can't play in time together. What the fuck is going on there? They still can't tune their guitars. Fucking hell! Come on! I mean, I know the punk thing is do it yourself, but at the same time, do it with fucking dignity! Give people something! Do it the best you can! That's where I can get really, not cynical by it, bemused by it. When you see bands, and their record cover, it looks like they just got a felt-tip pen and slapped it down. And you look at it and you think, I don't even want to play the bloody thing. It just looks awful. It doesn't matter if you've got twenty pence or twenty pounds, whatever you do, do it to the best you fucking can. There's no reason, if we really want to compete with the mainstream, you've got to do the best you can, so that that becomes null and void. Cos let's face it, we're never going to beat them, so what we have to do is create something that makes people come from that mainstream to see what we're doing, let's take their audience away, not the other way around. That's the way it's gotta be. And you're not going to do it by playing shit.

MRR: Yeah, I have to, for the benefit of people back home, I have to take exception to what you said about there being no punk scene and people just want to get drunk... cos there's plenty of people in almost every city...

S: Well I wouldn't say that there's a punk scene in England, but there are punks who are involved in other political actions and doing things and

that's the difference. Certainly in London, because where's the punk scene? Going round to someone's house, listening to punk records and getting drunk? If that's the punk scene you can stick it, I'm not interested. A scene to me is where people get involved, like you've got over here, Food Not Bombs, people putting about information about the Zapatistas in Chiapas, people getting involved, Maximum RocknRoll, there's nothing in London. You've got Jon Active doing his distribution thing, but what is there in London? There are people involved in Critical Mass, but that's not just punks doing it, there's people from all walks of life doing that.

MRR: But that's London you're talking about, and London's just one city, all over the country there are people involved in doing stuff whether it's fanzines or putting on gigs or

want to do it any more then we won't do it any more, or we'll get someone else who wants to do it.

MRR (Tim): So how did everyone feel about it so far?

S: Oh everyone wants to do something more, so...

MRR (Tim): Coming to the States, were there any preconceptions that you had in terms of audience or whatever, that have not turned out?

S: No, literally, we were sitting in England thinking we just don't know what we're walking into. There could be two people at a concert or it could be 200. We just had no idea whatsoever, no idea how we would be received or anything. So we just came to do it.

MRR (Tim): So is it culturally not that weird?

S: No, it's not. It was very strange for me to see people wearing dog collars and studded leather jackets, cos you don't really see that in England, but that seems to be much more of a personal statement than a fashion statement over here. And there's an optimism here, for whatever reason, that I've been picking up on. And it does feel like there's opportunities here, and things are going to get done. It's just so difficult to do something in England. And if it's just a little bit different, or creative, in whatever medium you're working, whether it's the arts, drama, theater, music, you're treated like a fucking disease. People just aren't interested. And it's such a struggle to get through that.

MRR: I think that's true

here as well, I mean there's really no

MRR (Tim): Probably less desperate here though...

MRR: Yeah, but if you don't want to fit in to a certain preconceived genre or box or whatever, it's hard to break through...

S: Well that's a side I don't know, because I've only been here as a tourist for three weeks, so...

MRR: As far as culturally, coming here, it's surprising how much, when I first came here it didn't feel weird at all. We're brought up with American stuff everywhere. Everywhere you go in Europe now there's a McDonalds, Burger King, Pizza Hut...

Tim: You're a younger generation than him though...

MRR: That's true.

... talk about how Americanized British culture has become. Tim notes that he still can't understand my Scottish accent, after I've been here for over 2 years...

S: That's been a difficult thing in England too, fighting against the American influence. Because I can remember when you first started getting American bands coming over, not Dead Kennedys and MDC but after that, when the three-chord thrash, speedcore, skate punk bands came



whatever, and they all know each other, they're connected, it's a scene...

S: Yeah, but I wouldn't necessarily call it the punk scene. It's people who are involved in something and they're really trying to do it. You know yourself what the punk scene is, you go down the George Robey and there's the fucking punk scene, and it's not. You know it's not, I know it's not. We've got to bring that dignity back into punk. Get rid of the fucking scum. Get moving!

MRR: Well why don't you do something about it?

S: Well we are!

MRR: Exactly, but you're not going to do anything about it by not playing London! You have to put gigs on with dignity...

S: Well we will eventually, and it's gonna be great, it would've been nice to come here and do benefits... it's always been my dream to come here and do a benefit or something with the Native Americans, but this time out we couldn't afford to do it. Next time maybe we will. We've only been together for two months. I mean course we'll play in bloody England but not yet. The way we saw this tour was let's go and do it, and when we get back to England, if anyone doesn't

ON SILENT AVENUES THIS TOOL IS ON THE LINE

IT'S THE CRUISE PENIS/ IT'S A RIFLE/ IT'S A

over, that set punk back three years in England. It had been actually moving, people were getting into strange, obscure bands, suddenly everyone stopped doing that and just went for the American stuff.

MRR (Tim): Yeah, the same happened in Europe. Germany and so on, local bands couldn't get shows because of all the American bands going there!
S: It's the same with the black youth in England with all this gangsta rap stuff. They've just picked up on that, and that's quite intimidating. The only difference is that we don't have a gun culture, yet. But it can be pretty tasty sometimes.

But another thing that I've noticed over here is that there are far more women involved in the scene over here. I mean I know that there are women involved over there as well, but for a long time back in the seventies and early eighties, it was still such a male domain, a lot of women got disillusioned by it.

MRR: (Tim) I think that happened here too, but I think within the last five years that's been changing a lot.

S: That's why I think the rave scene took off so well in Britain. Of all the movements I've seen, that's the only one that I can think of that's brought black, white, red, yellow, every bloody race, color or creed, women, men, all together in one place with no trouble. Not that I like the music myself.

MRR: Well that was always one of the problems with punk - despite all the good intentions and the anti-racism songs, it was almost always white people on the stage, putting out the magazines, whatever...

S: Yeah, well that's what always made me laugh when I went on a Rock Against Racism march, back in 1980, and the march was through London and at the end of it the Clash and Sham 69 were playing, and there were about 5 black people on the whole march, and where were all the black kids? Breaking into all the white people's cars that were on the march! Nice One! I liked that!

I mean that whole thing was so bloody patronizing anyway.

MRR: Rock Against Racism?

S: Yeah.

MRR: You don't think their hearts were in the right place?

S: They were, they were, and of course they were trying to do something, and it's like when you first become aware of something, like feminism, for example, and you don't know what to do or say and you just sound patronizing or you try to overcompensate and you just look like a fucking idiot.

MRR: That overcompensating thing, I think that killed a lot of stuff for a while... it seemed that when feminism first began to emerge in the punk scene as an issue that people at last took seriously, men were all of a sudden scared to talk to women, they

didn't know how.. the whole scene seemed to become so sexless... have you noticed that or...

S: Yeah, I did, but after a while I just got tired of all the finger pointing and blame laying... I just thought, well, isn't it about time we started working together? Really trying to do something instead of "It's men's fault." Well, okay, we all know that now, and I'm sorry about it, but now maybe it's time to move on in whatever way.

MRR: I was exposed to that at a time when I was a teenage boy with all these hormones running around inside my body and I'm reading fanzines telling me I can't view someone in a sexual way. It's sexist, and I really didn't want to be sexist, so when I saw someone and my hormones or whatever started pounding, I felt really bad, like a failure to the cause.

S: I think in England, so many people have got a real hang up about sex anyway, it's so sexually repressed

we stopped that, cos that's not what it is. I was talking to a woman the other night, and she said to me, when you men get together all you ever want to talk about is your dicks. And I said well, where else have we got to go to talk about them? It's ok for you, you've got women's meetings or whatever you can go to, but men haven't got that, unless it's in the gay scene or something, but if you're a straight man, where do you go to talk about your problems and stuff? "Oh, you've got such a problem..." I haven't got a problem about it, we haven't got a problem about it, we're just talking about our dicks. You jumped in, you're the one with the problem... and she said, well don't get upset and I said I do get upset about it, we've all got "bits" and we shouldn't be made to feel ashamed of them. Have you ever seen this film, it's just called "Dick?"

MRR: I think I've seen a clip of it...

S: Well, it's just endless flashes of different men's pricks, with a voiceover. And a lot of it is women saying, "Well to me it looks like an elephant turd," or "to me it looks like...", and not a lot of beauty in it. And I was looking at it and thinking, this is fucking horrible. Cos if men produced a video which was saying what cunts looked like, I would say fanny but fanny means arse over here, but vaginas or whatever you want to call it, what a furore there would be. So I just feel that it's time to stop that. I think it's time for men to reclaim the penis, but in a sensitive, intelligent way. I'm sorry to anyone out there who might be offended, but an erection is what happens when a man gets excited, so fucking deal with it.

MRR: Deal with your erection?

S: What have I said?

MRR: Well, don't worry, I'll edit out anything that makes any of us look stupid.

S: And all this stuff that we've been talking about, that's what Stratford Mercenaries are about. I think the guys would agree...

MRR: You better hope... they'll be reading the magazine going God, I can't believe what you said!

S: We're wrong enough. We're a bunch of wrong 'uns.

MRR: So that's how you would sum up the Stratford Mercenaries then?

You're about men reclaiming their dicks?

S: Well, that's part of it, but just trying to find a new way of looking at all these things that we've come through. Just trying to find a new way of doing it now, that's what we really believe in, that's done with compassion rather than bitterness, I suppose. Does it make sense? It's the only way I can put it really. Compassion not bitterness.

Stratford Mercenaries, 79 Ham Park Road, Stratford, London, E15, England.



IT'S THE CRUISE PENIS/ IT'S A RIFLE/ IT'S A

-IT FEELS LIKE AN ELEPHANT TURD/ IT'S A

Piss Shivers

From that punk rock mecca known as Berks County, PA come the Piss Shivers, one of the area's most outrageous bands (even if they do say so themselves). This interview was conducted by Brett Tobias & Johnny Griswold.

MRR: What's the line up? What do you play?

Cedric: I play guitar and I sing.

Dion: Hi, I'm Dion, I'm the bass player. Where's our drummer?

MRR: He's lost.

Cedric: I got confused finding my way over here.

Dion: On the way over somebody honked at me. I figured it's one of the guys & said the hell with it, they'll find it. I couldn't see them to well, my headlights don't work to, good.

Cedric: And you drove without your glasses on.

Dion: I've been doing that for years.

MRR: Were do you guys take your influences from?

Cedric: Things just pop into our heads.

MRR: Who writes most of the songs?

Dion: Cedric does most all the writing. I joined up for something to do and free coffee.

Cedric: Dion has great ideas though. Usually Dion comes up with great ideas and never uses them, so I do.

Dion: I'm glad someone uses my ideas, I'm to lazy. I thought of a great plot for a novel, but I'll never use it.

MRR: Tell us about it.

Dion: No it would take to long. I'll mention this, it involves time travel.

Cedric: Hummm

Dion: I told you all about it.

MRR: What are some of the shows you've closed down?

Dion: How much time do you got?

MRR: Have you ever been attacked?

Dion: No, we've never been hit.

Cedric: But we've always wanted to re-enact that scene in the Sex Pistols movie...

Dion: Yes, I thought that was the cool thing, were Sid clubs that guy with his bass.

MRR: Someone is knocking.

Cedric: Our drummer has arrived.

Mark: Ok.

Cedric: What's your first comment for the interview.

Mark: I'm late and I know it.

MRR: Why are you late?

Mark: I got lost on the way here. I couldn't find 13th street.

MRR: How did a young guy like yourself get involved with these...

Mark: ... Old farts here?

Cedric: We're not that old.

Dion: Come on, we're so old we fart dust.

MRR: You guys generally organize your own shows?

Firehalls & such?

Dion: About 50% of the time.

Cedric: It gets to be a hassle to set everything up because you're responsible.

Dion: You can't have fun then, you know. You have to coordinate, make sure the sound is good and so on.

MRR: What are your musical goals?

Cedric: My goal is to sell enough CD's every month to meet the credit card bill for pressing them.

MRR: Well how much are you selling them for?

Cedric: \$4.00, \$5.00 mail order?

MRR: \$4.00 for a CD, you should be charging \$15.00.

Cedric: It's cheap for us. CD's only cost about \$1.25 to make and we don't have a big label to support, pro videos to, make, etc.

MRR: How far do you want to take the band? Do you want to just play or do other things?

Cedric: What? like great humanitarian things (like Bob Geldoff)?

MRR: Or meet women or whatever other reason people are in bands for.

Dion: Chicks are the biggest motivation. And playing out on stage is the most fun in the world. And you get to go places for shows. Someone like me I need a reason to go anywhere.

MRR: Are you guys crusty? You have song titles like "Anarchy Baby."

Cedric: That's just a parody of anarcho-punk songs.

MRR: Now it's your hit, you'll have to write more songs like it.

Cedric: You've been eating to many blue M & M's over there

MRR: I am catching a sugar buzz.

Dion: They look like there made out of something that's not to healthy. Probably plutonium.

MRR: How did you come up with the name the Piss Shivers?

Cedric: I'm tired of telling the story, fuck it!

Dion: You came up with the name though.

Dion: Its just something that happens sometimes when you urinate. You shiver a little and it feels good.

Cedric: I usually don't get them, but if it's cold I do.

Dion: Well I get 'em all year around. Usually at a urinal too. I don't know. It's a strange phenomenon.

Cedric: Because other guys are watchin' you while you piss. (laughs) Mark do you get them? Mark?

Mark: I don't know. I don't think I ever had one.

Dion: You know what it is? It's like - you got a small body temperature change there, because you're getting rid of a certain temperature of piss and so then you shiver to make up the difference.

Cedric: Ok.

Dion: Erase that. That's stupid.

MRR: For people who don't know, what type of music do you play and what's it about?

Mark: Hard rock.

Cedric: We play rock and roll.

Dion: We play punk rock.

Cedric: Yeah, we play punk rock with elements of other stuff.

Cedric: It's also about our musical message which is: "rock out with your cock out!"

Dion: Or rock out with your cock in if you can find a place to put it!

MRR: Any last words?

Cedric: No

Dion: Fuck anything you can get your hands on. And check out your speaker cabinet before you go out and buy a new bass head.

For information or to contact the Piss Shivers, The Piss Shivers, c/o Cedric Rokpod, 46 Oberholtzer Rd, Bechtelsville, PA 19505.

Mark

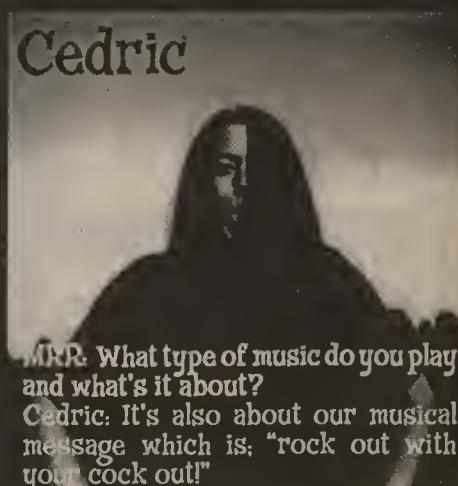
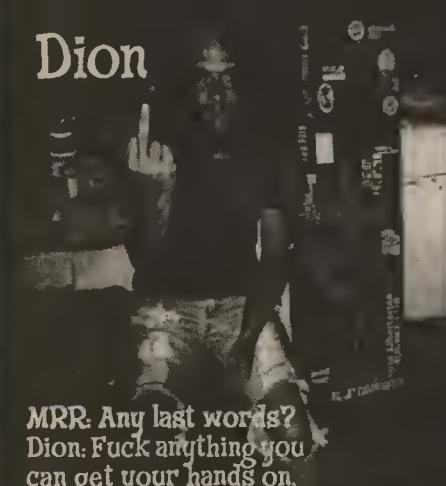
MRR: Why are you late?

Mark: I got lost on the way here.

Cedric

MRR: What type of music do you play and what's it about?

Cedric: It's also about our musical message which is: "rock out with your cock out!"



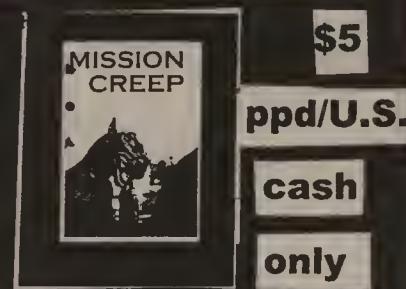
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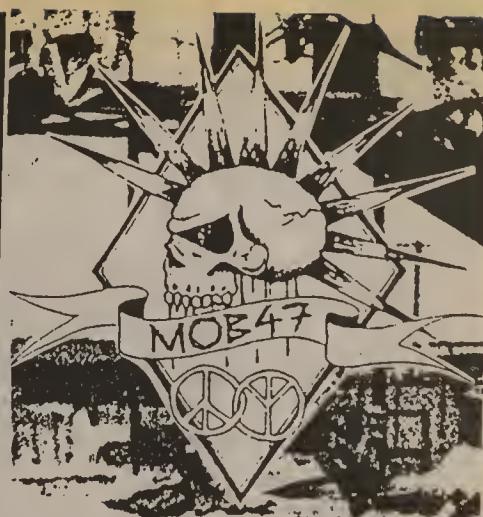
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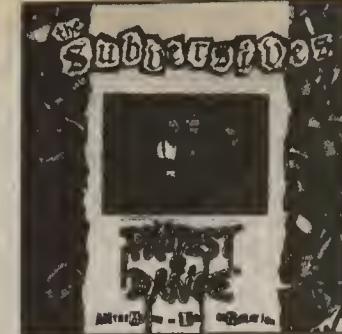
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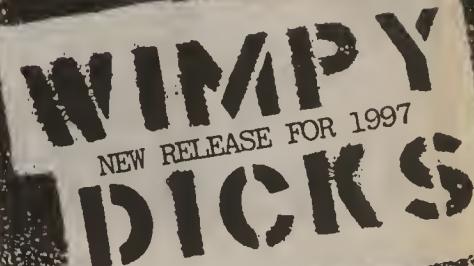
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Scene reports

RUSSIA

Moscow is like a time capsule that is slowly being cracked open by the wrong people. For years bands played in the style of **THE EXPLOITED**, **SEX PISTOLS**, **DOA**, etc. but now find themselves assaulted by **THE OFFSPRING**, **NOFX**, **TOY DOLLS**, and the like on their TVs and in their clubs. Things only really started to get going a few years ago, so there aren't too many bands worth talking about, but the scene is nonetheless exciting because everything is growing so fast.

A lot of bands never make it to the clubs, so all I can talk about here are the more well-known bands that do play in clubs, which are incidentally all owned by money hungry profiteers who demand upwards of 20 sold tickets "down" from the bands and moreover give the bands nothing for their performances. But what choice do the bands have? You can't do house shows in a city with no houses: everyone is crammed into massive apartment buildings with neighbors to complain about loud music, and the police are especially brutal. Again it's impossible to make any money whatsoever at shows (how many times have I heard bands here complain about "just enough for gas") so bands are really damn poor (help 'em out if you can!). So here we go:

PURGEN is probably the "leader" of the



scene. Vocalist Ruslan Purgen has acquired the reputation of the scene organizer, core of the punk intelligentsia. The music is rough, fast, at times comical, vomit-inducing, definitely sprung out of forefather influences like **DK** and **GBH**, but is just as unique. The lyrics range from bitterly critical to mocking tirades against the post-Soviet society of today. Highly thoughtful, upright band. They have 4 LP's to date (although none of them are on vinyl and only the last is in commercial format): **Transplantatsiya Mirovozreniya** (92-93), **Radiatsionnaya Aktivnost'** (95), **Filosofia Urbanicheskovo Bezvremeni** (96), and **Myoriviy Prezident** (97). The next LP is in the making. Contact me or Purgen for cassettes, info:

Red Nick/ 126 Huxley Dr./Buffalo, NY 14226

PURGEN / 111397 Moscow/ Ul. Zeleniy Prospekt/ D. 26 Kv. 351/ Tel. 011-7095-918-4822

A bunch of Moscow bands are featured on the comp **Pank Revolyutsiya I** (96: KTR). **IZGOY** is also a good band, although they've only been around a year. Fast tempo, a little more bouncy than **PURGEN**, raspy-vocals. LP this fall. Write to **Pistoloyet** or **Zui** at: Russia 109377 Moscow/ Ul. Akademika Skryabina/ Dom 3 Korpus 3 Kv 1/

Lunkov Aleksandru. Tel. 011-7095-306-1148 (warning: telephone only if you could understand Russian through a sewer pipe and six mattresses).

SATAN CLAUS is a young band with good promise in fast, energetic punk: hopefully they'll be getting a release out next year.

YOZHI figure prominently in the Moscow scene, but mostly among uncool skinheads. They mostly sing about beer and partying and the like, but the music is deceptively good, more on the Oi side with similarities to **VOODOO GLOWSKULLS**' non-skasongs.

PIG BASTARDS tend to be **THE EXPLOITED** wanna-be's, but they deserve some credit.

You can contact any of these bands through **PURGEN**.

There aren't really any permanent punk clubs in Moscow, but lately R-Club (28 Talalikhina, near Volgogradskiy Prospekt, tel. 277-0254) has been hosting a bunch of shows and has become the most likely spot to see bands. Don't be intimidated by the jail cell (complete with pig) /interrogation chamber you have to pass through to get in. Security there is relatively non-interfering. The best time to see bands is in the spring and fall (revolution): fewer shows in the winter (too damn cold!), and none in the summer (everyone goes on vacation to the countryside).

There are no independent labels in Moscow. If a band wants to do it DIY, they have to settle for crappy quality in a shit studio and have to pay out of their own pockets for cassettes (no vinyl there!), distribution, etc. Of course \$ for that isn't just lying around, so usually tapes never get beyond the bands' circles of friends. The most sympathetic label that can offer reasonable sound quality and distribution is the metal label **KTR** (Korporatsiya Tyazholovo Roka). The name says it all — they're a corporation and think with \$-signs. Basically they put a few thousand down, pull in 3 times that much and keep everything — nothing comes back to the bands. The same goes for any other endeavor: zines, t-shirts, buttons...the bands get it stuck to them from all sides. If you don't have the capital (and who does?), you have to resort to the big firms which will pollute your product with their own advertising and give you jack shit back. It's wave both flags or none at all.

If you're thinking of going over there, be warned in advance that a disturbing proportion of racist shaven youth in the tradition of Romper Stomper plagues the scene. Both bands and individuals are afraid to step out against them because at the moment free-thinkers are in the minority and they understandably don't want to invite their asses to get kicked. As it is the scene has racked up an ugly history of violence, from gang racial beatings to mass assaults a la the macho "working-man" suburban posses in Lyubertsy.

Music stores of any promise are few and far between. Best bets are **Kultura** (1 Meshchanskaya, across from the movie theater near metro station Sukharevskaya) and the music bazaar every Saturday near metro station Bagrationovskaya. They've got truckloads of **SEX PISTOLS**, **THE EXPLOITED**, **OFFSPRING**, **RAGE AGAINST THE MACHINE**, **NOFX**, and similar commercialized offal.

sometimes a token **GBH** or **DK** tape, a few local band tapes, and lots of t-shirts/fashion apparel of the above bands, and fascist clothing. In short the scene has become very polluted with commercialism because only the big **MTV** bands can afford to put their stuff out.



Travel info: getting around is super-easy on public transportation: 9/10 of the time you don't even have to pay, but even if you do it's ridiculously cheap. People are really friendly and hospitable: it's easy to make friends and find people to stay with, but the Russians are really traditional (even the punks!) about serving their guests, so unless you want to offend people you eat and drink what they do. Yes, there is no conception of vegetarianism much less veganism there, but you can live vegan on the road, and cheap! Russian black bread is 35 cents for a 2 lb loaf and you can find canned corn, beans, nuts, and fruit in outside stands and kiosks. If you prefer to wing it on the road, keep in mind that there are no squats because there are literally no abandoned buildings! But you can catch some sleep/take a dump in any of the intercity train stations (Kievskiy, Byelorusskiy, ...). Be prepared to answer to cops though and have those documents handy.

Things are changing fast over there, and we can play our part. Now that the iron curtain is lifted, what's stopping you? Help undermine the dilution of the scene by racist thugs and money-makers, get the info/music exchange going, and support the international movement.



Scene reports



In keeping with the tradition of scene reports being written by someone who has left the Islands I'm typing this up just days before my scheduled departure from what some call paradise. Forget about the sandy beaches, surf, and hula skirts, what I'm gonna miss in Hawaii is a scene that is like no other. We may not have tons of bands or zines or collectives but what we also don't have are dumbass Nazi skinheads, jocks or separationism in the scene. There is no such thing as a SxE show, or an emo show, or any other type of segregated show. The fact that for the most part people get along is one of the things that makes the Hawaii scene great. So anyway here's a more updated and accurate scene report than the last one. Oh yeah, the BYOFL listings are really incomplete so cut this out and paste it over. Here we go.

Bands: **THE CATALOGS** who play pop punk in the SCREECHING WEASEL/QUEERS vein have been broken up for awhile but are scheduled to reform this winter in Washington. They have a well recorded demo tape out and it includes the song that the QUEERS covered on "Don't Back Down". The tape is available for \$3 ppd from: The Catalogs/ 2918 N. 16th St./ Tacoma, WA/ 98406. Rumor has it that they are due to have stuff coming out on Mutant Pop. Check out the Catalogs' web site at <http://home1.gte.net/jrider>.

GENERIC is an old school punk band from the North Shore. These guys are forty years old and still dye and spike their hair. A CD is supposed to be on the way. **FAMILY FUN** is a ska/punk ensemble who rock out at every show. The bass player is notorious for lighting his ass on fire at the end of their set. **GRAPEFRUIT** is probably the best known band. They have a 7" out as well as a CD on Second Guess. They tour almost every summer and usually always open for the big acts that come here. The **HELL YEAH BOWLERS** have been broken up for a long time. Members of HYB,

ANOTHER CRISIS, and **SPURN** formed the hardcore all star band **COOPERSTOWN**. These guys play amazing hardcore and have a stage presence that has to be seen to be believed. A 7" is supposed to be on the way. Nothing has been heard from **IRA HAYES** for awhile so if they are still together or

not remains to be seen. **FUKITIFIKNOW** have changed their name to **EAST END KIDS** and have a new bass player. **THE KNUMBSKULLS** are a catchy melodic ska punk band who just released a 6 song demo tape available for \$3 ppd at 133 Dowsett Ave./ Honolulu, HI 96817. They put on a good show; for more info write or check out their web site: <http://www.geocities.com/Sunsetsrip/Club/2768/skull.htm>.

The **POWER PELLETS** have a very strong JAWBREAKER influence and sound like it. They have a 7" out and their CD should be out in August. one of Hawaii's best bands in my opinion. Write them at 4140 Sierra Dr./ Honolulu, HI/ 96816. The **RAYMONDS** are pop p-k and have a 7" available but they just broke up so....**THE PUGILIST** are non political oi and are supposed to be releasing something sometime. **TWEAKED** is a powerful sounding melodic hardcore group. Mix LIFETIME and ALL and you get the idea. They just released a 17 song CD. For info write to 95-038 Kuahelani Ave./ Mililani, HI/ 96789. They have a website as well: <http://www.crashtheluau.com/> tweaked.

UNIT 101 are one of the best live bands here if you have a chance to see them, do it. They play fast, catchy Fat Wreckchords type of stuff but original enough not to sound like a bland imitation of NOFX. **THE STICKLERS** are a sloppy garage style group. They just put out a 7". Info at PO Box 235789 Honolulu, HI/ 96823-3513. The **CRAWLING CHAOS** play Satanic pop punk. A 13 song demo is available for anyone who wants it at the same price and address as the **CATALOGS**. **GOD OUR DICTATOR** are a grindcore band that have to be seen live to be believed. Just picture **GWAR** as a three

piece. For the emo crew there are **DAUGHTER ELEMENT** and **ROSWELL**. The North Shore bands don't play much in town (Honolulu) so to see those bands you usually have to drive all the way out to Wahiawa. Anyway from the North Shore we have **FIELD TRIP** who sound to me like a fast J CHURCH. **SECTION 8** play fast MINOR THREAT style punk and are supposed to be recording a 7". **S.R.S.** are standard Epitaph fare, not very original. There are only a few (as far as I know) ska bands here, those being **GO JIMMY GO**, the **BOSSCATS**, the **CREEPERS** and **RED SESSION**.

Zines: *After Taste* is a zine with a lot of personal opinions about school, evil corporations, anti big business, etc. A deal at only two stamps. *After Taste*/ PO Box 75295/ Honolulu, HI/ 96717.

Kytzyl is a fairly thick well formatted zine that used to focus on ska but is now broadening its coverage. It also has a lot of really hilarious articles and the most recent article has stuff on getting caught stealing zines from Tower, a CRAWLING CHAOS interview

and lots of other interesting things. \$1 ppd to Kytzyl, PO Box 474/ Haleiwa, HI/ 96712. **Scumbag Tulip** is from Maui. A lot of the writing is very much like that found in *Comerbus*. It's always an interesting read. \$1 ppd *Scumbag Tulip*/ 37 Kuhinua St./ Wailuku, HI/ 96793. **Super Super Secret Squirrel** is also from Maui and never has the same type of stuff in it. Comes out whenever. **Hey Suburbia** is the longest running and most regular zine, however,

since I'm moving the last issue is N°7. This issue has an interview with **SIREN**, a letter concerning the death penalty, articles on America's defense spending, a crooked venue here, and other personal views as well as the usual record reviews etc. Hey Suburbia/ 2918 N. 16th St./ Tacoma, WA/ 98406. Cost is \$1 plus 2 stamps.

The venues here seem to vary from week to week. Punk shows have been held mostly at **Rendezvous** recently. Shows are five bucks, start on time and happen every couple of weeks or so. **Nimitz Hall** is where most of the major touring bands play. It's a big warehouse with through the roof ticket prices, dickhead security and so many negative things about it I don't even know why I'm mentioning it. Punks beware: this place sucks balls. The **Hype** down near the airport is a pretty cool place to play. Shows are fairly cheap and happen once a month. **Club 1739** and the **Ninja House** are lame and to be avoided because they a) don't have all ages shows and b) rip off local

promoters. There are occasionally shows out in the Wahiawa / Haleiwa area, most recently free shows have been held at the **Poamoho Clubhouse**.

Record Stores: The best record store especially for punk and vinyl stuff is

Jelly's. They have a pretty good selection of punk stuff and their used record bins contain some steals (the CLASH, BLACK FLAG, old BAD RELIGION, etc.). The **Radio Free Music Center** is the next best place to find punk stuff although they are a rip off. Those bastards charge \$4.50 for a 7" and even more for CD's. I wouldn't buy anything there unless it was a matter of a never gonna find it elsewhere occasion. They also have a used record bin that occasionally has some good finds. Those are the best stores for punk stuff. The other record stores that have stuff you can find pretty much anywhere are **Hungry Ear**, **Paradise City**, and a big chain store that rhymes with power. The only distro up here is run by Adison and Jackson from the Sticklers. You can get ahold of them at **Wet Noodle**, P.O. Box 235789/ Honolulu, HI 96823-3513. Noey from Kytzyl is trying to start a zine distro and you can get ahold of her through the Kytzyl address. The only radio station that has a punk show is **KTUH 90.3 FM**. It's the college radio station and last time I heard they have a 1-3 hour punk show just about every day. The only other station worth listening to is **107.9** and that's the oldies station.

Any bands that can afford to come out to Hawaii to play would be more than welcome to. The weather is great, there's a fairly cool scene and some truly great people who would be more than happy to let you crash at their place and show you around.

Any band wanting info on playing Hawaii can write to the **STICKLERS/Wet Noodle** address and Adison will try and hook you up with a show. Most bands here that have releases are also carried by Hawaiian Express Mail Order. Send an SASE to PO Box 777/ Byron, CA/ 94514. So there you have the scoop on the Hawaii punk scene at least as much as I know about it. Aloha from the land of Don Ho and coconut bra's. Frank Suburbia.



Power Pellets



Unit 101

Scene reports

PENNSYLVANIA

Greetings from Pennsylvania Dutch county. Since there has never been a scene report from this area before, the following is a listing of the hot and happening Berks County action.

The biggest city in the area is Reading, but most of the action happens in the little town of Boyertown. The punk scene in this area has been in existence since the early 80's. Not much has ever been done to document the local punk history and most bands never got further than releasing demo tapes. This has changed in the last couple of years and recently bands have begun playing outside the area and releasing CD's and 7's.

Bands The best known band at this point is **BOMB SQUADRON** (2014 Hale Ct., Reading, PA 19610-1430) who were originally known as **PEPSI GENERATION**. They play alcohol-fueled, Oil/ street punk, characterized by early 80's type riffs and sing-along lyrics. They have a 7" out as **PEPSI GENERATION**, their first release as **BOMB SQUADRON** is the "Another Generation Lost" 7" (which received rave reviews from MRR) with other 7"s, splits and compilation tracks soon to be released.

SUBURBANYOUTH (401 Raymond, Reading, PA 19605) play early 80's, D.C.-flavored hardcore punk. After a lengthy hiatus and a change in band members they are back in action and have recorded a new 10 song tape.

Hailing from the northern part of the county is **CHRISTIAN SCIENCE A.D.** (1695 Running Deer Dr. Auburn, PA 17922) playing melodic/thrashy/hardcore in the **POISON IDEA** tradition and featuring former members of **RANCID**, **POSIE** and **SCISSOR HEAD**. The band has a 7" on their own label Fugly Record, a split 7" with the New York band **ABALIENATION** and a CD entitled "Speed Freak" out on Mother Box Records.

FOUR BANGER (P.O. Box 526 Leesport, PA 19533) Plays rock 'n roll punk a la the **DEVIL DOGS** and **SUPERSUCKERS** and features ex **NO ONES HERO** guitarist Ray Wyland. They've just recorded their first demo at Famed Coyote Studio in Brooklyn.

For some strange reason most of the County's music activities radiate out from Boyertown. The almighty **PISS SHIVERS** (46 Oberholtzer Rd. Bechtelsville, PA 19505) are PA's famed "Rock Gods" playing obnoxious old

school punk. The band has 2 CD's out: "Help! My Dog's A Skinhead!" and "Hepped Up On Goofballs" and tracks on far to many comps to list. To quote the band "We Rock. You Suck. So Fuck You!"

One of the most popular bands (and band often voted most likely to succeed) is **THE BASS MASTERS** (731 2nd St. Boyertown, PA 19512) who play poppy, girl-inspired punk with **SCREECHING WEASEL/NOFX** leanings.

Also from Boyertown is **GENERATION 13** (P.O. Box 370 Sassafras, PA 19472-0370) playing in an old school style with pop punk overtones (imagine **THE QUEERS** with Greg Ginn on guitar). The band recently released a 9 song tape and are working on a 7".

FIGUREHEAD, INC. (1111 Gostown Rd. Stowe, PA 19464) come from the wilds of Green Lane and play a hair spray charged mixture of melodic and aggressive punk styles. The band (who are also big in West Virginia) has released a few self produced demos, have a track on a Rodell Records comp and are planning to release a 7" and several splits sometime this winter.

THE KRETINS (1636 Woodland Rd., Green Lane, PA 18054) are a pop punk band heavily influenced by **THE QUEERS** and **THE RAMONES**. This band is one of the youngest on the scene with members being 16 and 17 years old. They have a tape available and plan to release a CD eventually.

MK-ULTRAVIOLENCE (P.O. Box 285, Gilbertsville, PA 19525) play crusty/hardcore inspired punk rock. They sing about aliens breeding with humans as well as socially conscious songs.

SHEK & THE ROADHOGS (Box 802, Broomstick Lane, Green Lane, PA 18074) feature members of **FIGURE HEAD** and **D.U.I.**. This band takes a heavy nod from **SOCIAL DISTORTION**. They've just started playing out and have recently recorded a demo.

D.U.I. (1180 Brinckman Rd., Pennsburg, PA 18073) are self proclaimed "snot rockers" and play a style influenced by **BLACK FLAG/SEX PISTOLS/NIRVANA**. They have 2 full length tapes released and another coming out this winter. There are plans in the works for release of a CD.

OXYGEN DEBT (Oxygen Debt 2056 County Line Rd., East Greenville, PA 18041) are another new band playing in a pop punk style. These guys are the youngest band on the scene being 15-16 years old. They have an 8 song demo out and are soon recording a new one.

THE GRISWOLDS (3024 Duckworth Dr., Sanatoga, PA 19464) play melodic, **SOCIAL DISTORTION** influenced punk rock. The band has played at several large venues and actually had **GOLD FINGER** open up for them once. They appear on a King Recordz comp and have several demos available.

There are also new bands that have not played out yet including **CAPTAIN TUFF**, **SQUARE GRIMACE** and **EL DUCE YOUTH** (the area's only **MENTORS** tribute band), as well as other now forming bands and side projects.

Fanzines **Mind Pollution** (P.O. Box 370, Sassafras, PA 19472-0370) is a fine fanzine published by Dave Generation of **GENERATION 13** and features review, rants and raves from the local scene.

Boots and Suits (401

Raymond, Reading, PA 19605) is a new fanzine, on news print, put out by members of the band **Suburban Youth**. First issue has just been released cover punk and ska.

Woodgater (3024 Duckworth Dr., Sanatoga, PA 19464) This long running fanzine is published by the band **THE GRISWOLDS**. Emphasis has been on music but latest the format has switched to feature lots and lots of porn. Porn rules.

Jade's Red Room (3361 Salford Station Rd., Perkiomenville, PA 18074) Published by "Zine Queen" Jade, J.R.R. covers all aspects of punk from review, to stories, to opinions, etc.

Lie Bull (P.O. Box 62, Gilbertsville, PA 19525) This highly opinionated fanzine has been in publication for several years.

Pee Limit (378 Housman Rd., Perkiomenville, PA 18074) This zine, influenced by **Woodgater** zine, covers the local punk scene.

Miscellaneous **Rotten House Records** (P.O. Box 12705, Reading, PA 19612-2705) This label specializes in Berks County, PA based punk bands and recently released a 13 band, 26 song compilation titled "Rumors From The Air-Conditioned Tiger Pit".

Spine Punch Distribution (46 Oberholtzer Rd., Bechtelsville, PA 19505) This distro deals primarily with products from Berks County bands. Write for trades or a free catalog.

Shakin' Street Radio Show (c/o WXAC/Albright College, P.O. Box 15234, Reading, PA 19612-5234) This Reading area radio show plays all styles of punk rock from around the world (1960's to 1990's). Also featured are interviews with local bands.

Pottstown Diner (King St. & Rt. 100, Pottstown, PA) Where the elite meet to eat. Once the center of all gossip and the main scene hang out. The action has calmed down here a bit lately but it's legacy remains.

Ripp Off Productions (46 Oberholtzer Rd., Bechtelsville, PA 19505) This 8-track recording studio is run by the singer from the **PISS SHIVERS** and has recorded most of the area bands.

The only two problems facing our scene (beside the usual back stabbing and shit talking that goes with anything considered a scene) are: The lack of drummers is the biggest with some drummers playing in 3 or 4 bands at once. Take note all you would be rock star drummers out there, move here and you'll be a king.

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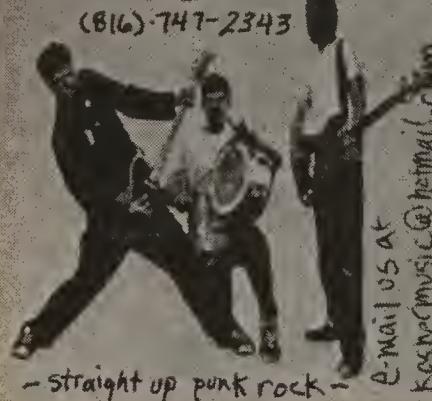
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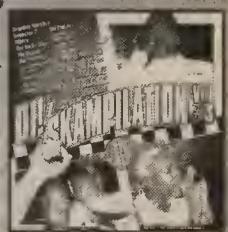
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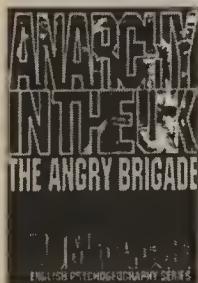
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Anarchy in the UK • Tom Vague

162 pages • \$14.95

AK Press • POB 40682 • San Francisco • CA • 94140



I didn't know much about the Angry Brigade before I read this book. Now I feel like I know too much of some things and not enough of others. But let's start at the beginning here. The Angry Brigade was an amorphous but highly professional bomb mob that operated in London in the early 1970's. Their politics were of the radical pro-working class, anti-authority variety; say, a more focused, violence-oriented, White Panther-influenced precursor to Class War (ideologically, not organizationally). Their targets ranged from Conservative Party

offices and the homes of judges and diplomats to the Miss World beauty pageant and a pub that refused service to highway workers. They are often facilely but accurately tagged as Britain's homegrown version of the Red Army Faction, Brigade Rosse, the Weathermen, etc. The bombings associated with them were accompanied by (usually) articulate communiques that owed equal debts to situationism and libertarian socialism. Despite an attempt by the establishment media to hush up the bombings, the Angry Brigade became national bogeymen/heroes. Their brief but loud career ended in a spectacular 109-day trial. Half of the "Stoke Newington Eight" were flatly acquitted. The other four served a few years in prison. So it was.

Sounds like fun, right? But despite this book's apparent intentions, the American public still waits for a clear telling of the Angry Brigade story. Vague seems to be the kind of guy who brims with funny little stories and cool ideas, like the frequent references to pop chart happenings and soccer results alongside the images of midnight bombings and state repression. There's plenty to enjoy here, no doubt about that. Vague obviously appreciates and revels in the absurdity of the whole situation, give him a good explosion and an ensuing frenzy from the Establishment and he'll go to bed happy. But the end result is a blur: police raid, bombing, communiqué, hit record, bombing, police raid, outraged newspaper editor, bombing, football championship, communiqué. It's almost always good fun, but feels superficial and numbing after awhile. One big problem is the structure. Vague tries to hang the tale on a chronological frame, which just isn't well-suited to bring the murky milieu that birthed the Brigade into clear focus. If you're not up on the domestic politics of Great Britain in the early '70's, you're going to spend a lot of time with a furrowed brow, trying to hang on while wondering what exactly the Industrial Relations Bill was all about, or what was going on in Clydeside and Bogside. Vague does a better job with the underground scene, including a brief but solid introductory chapter on the Situationists that a square like me might find helpful. But all in all, the strict insistence on the chronology does the book in for everyone but Angry Brigade enthusiasts who want more details on the members' comings and goings.

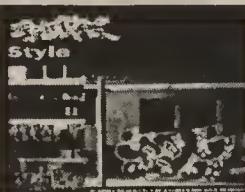
Anarchy in the UK's main strength is also its main weakness: the profusion of detail at the expense of a larger, (gulp) coherent picture. Of course, it's possible that Vague was shooting for exactly what he got, the extended collage that the book becomes does have a certain appeal. And from now on this will probably be a valued resource for anyone seriously researching urban guerillas. But if you're a dilettantish Yankee like me, you're still waiting for *The Book About The Angry Brigade*. — Jason Useles

Style: Writing from the Underground—(R)evolutions of Aerosol Linguistics

Stampa Alternativa with IGTimes

118 pages • \$20

IGTimes • POB 299 • Prince Street Station • New York • NY • 10012



Style: *Writing from the Underground* contains a loving and amazing portrait of how, with the help of aerosol paint, the 26 letters of the English alphabet came to appear on New York's subways, tweaked and twisted into unimaginable shapes and rendered in lush colors never seen on the gaudiest parrot. The writers of *IGTimes* have created an up-close look at the history of graffiti in New York, combining great photos and quotes with sometimes not-so-great text.

The roots of "aerosol culture" pre-date aerosol itself. Writing on New York's subways began in earnest in the late sixties, with signatures denoting names and often the street where the writer lived. One of the first well-known writers was Taki 183, "a Greek kid from Manhattan's upper west side [who] became a household name by bombing every and anything in the metropolitan area and surrounding states with the tenacity of a Kamikaze." Inspired by Taki's one-man assault on the New York transit system, legions of soldiers marched into battle after him, armed only with felt-tip markers.

In the early seventies came the invention of spray paint, the equivalent of replacing pen-knives with air rifles. The addition of aerosol to the arsenal created a new era of size and style. Signatures could now be rendered in billboard-size letters. Spray nozzles taken from metal flake paint, oven cleaner and spray starch were found to project greater amounts of paint. Thus were born the first fat caps. Gleeful experimentation on hapless subway cars resulted in successive innovations of style, leading ultimately to complex, multicolored, ultra-stylized pieces, often taking up entire cars, window and all.

Style is beautifully laid out, and the photos included are priceless. A note at the beginning of the book states that "the pictures are vintage, some are the only in existence and were taken with non professional cameras by non professionals, who never thought to document their work." The slightly blurred, filmy look of the photographs doesn't detract from them, it generally adds to their character. Some of the most engaging photos are ones of the writers themselves in the seventies, black and Latino boys looking impossibly young and improbably hip, with exuberant grins of defiant mischief on their faces and plaid flared pants on their legs. Most incredible is the documentation through photos of graffiti's evolution over several decades. (In the graffiti photos the writer's name is helpfully indicated in the right hand corner, much like the ever-present Fox logo on your tv screen, so you can avoid that embarrassing "what-does-that-say?" eye squinch.) It's delightful to see writers like Phase Two transform their letters from wobbly uneven scrawls to beautiful wild style pieces with as many swerving turns and bewildering arrows as an L.A. freeway exit.

Unfortunately the text accompanying the photographs is sometimes as hard to decipher as Phase Two's pieces. There is a lot of over-precious fussing over style which makes whole sections of the book come off like Emily Post's *Etiquette*. Sentences sag like soggy diapers full of extraneous adjectives and esoteric commentary. "Since the writer is the sole apprentice of the letter, the definitive involved in the conceptual execution of it technically holds no boundaries." Huh?

Maybe it's understandable—you spend twenty years painting subway trains and you're bound to develop tunnel vision. Still, while Style benefits



from the years of experience and historical perspective of the *IGTimes* writers, it suffers paradoxically from a lack of the big picture view. It's like the writers have their noses so close to the one car they're painting, they don't see the whole train anymore. There are many issues that aren't addressed or are only glanced over. For example the book only focuses on New York. This is fine since New York is the undisputed Mecca of graf and writers elsewhere tend to bite the Big Apple. But isn't the world-wide spread of graffiti worthy of more than a nod?

Similarly race and gender are scarcely addressed. Despite the fierce presence of female writers, they only exist here herded together in a brief "best of" list. Nor does the book talk about how graffiti has expanded from the inner city to include more white and suburban writers. And though there are quotes from musical artists ranging from Marvin Gaye to KRS 1, the text doesn't discuss writing in the larger context of hip hop culture. The addition of more quotes and writer interviews would help flesh out the commentary. There are many obvious questions whose answers would be of interest, particularly to less knowledgeable readers. How do writers gain access to trains? How do they feel about racking paint and how do they do it? How do crews form and battles happen? How do you combat the New York winter when your fingers freeze up and you can't paint? What about those invariable run-ins with you-know-who, the boys in blue?

All writers have stories and when the book allows them to be aired it profits from the results. One example is an incident involving Snake 1 and Snake 1-131 and a debate as to who wrote "Snake" first. "Snake 1's partner Stitch 1 simply paid the other Snake a house call and advised him to 'Drop the one' at gun point, and so he did." The voices of writers Lee 163d!, Phase Two, and Vulcan come across as vibrantly as their art and help show the cultural climate which created writing as an expression straight from the ghetto, writing as a sense of righteous indignation, writing as defiance of the powers that be. Lee 163d!, one of the most eloquent voices in the book, reminisces: "Shit was deep. You had Viet Nam and all types of protest, The Black Panthers, The Young Lords, racism and hatred at a peak and brothers and others fighting inequality and dying trying to put a stop to it. You can't be unaffected by all of that...at some point it's gonna help mold your mentality and it's not gonna be singing 'My Country Tis Of Thee.'" Another writer, Duke, echoes sarcastically, "Respect? Love? No. We had free processed cheese and then we had the trains. We knew it wasn't going to save us but it was a beautiful vice."

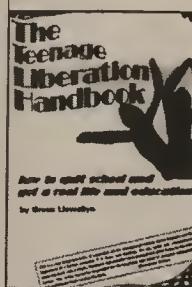
Along with the historical context comes a stern "Respect your elders" message. Vulcan states: "One thing I get mad about a lot is when I hear kids all around the world ride their own egos and think that they invented something. They're giving no thoughts to and try to ignore their forefathers, you know? But it doesn't matter if you look at their pictures now and think they're wack, like, oh, you could do that blindfolded, or you could do it easily, because what they did twenty-five years ago, no matter how bad it looks to you, you probably couldn't do it then and wouldn't be doing shit now if they weren't there to begin with."

Painstaking respect for precedent is one of the most valuable things about this book, though there is a little more airtime than necessary given to grumps and gripes. Despite the occasional alarming similarity between old school B-boys and your crotchety "Back in my day" grandpa, *Style* is definitely a worthwhile buy. The book is written in Italian as well as English so if nothing else you can entertain yourself by seeing how "fly," "funky," "wack," "dope," and "the shit" translate into Italian. — Melissa Klein

The Teenage Liberation Handbook • Grace Llewelyn

402 pages • \$14.95

Lowry House • POB 1014 • Eugene • OR • 97440



Subtitled *How to Quit School and Get a Real Life and Education*, this book addresses teenagers, specifically those in junior high and high school. Author Grace Llewelyn, a former school teacher, uses direct, casual style to make an entertaining, organized presentation of why compulsory school fails, why unschooling works, and more importantly, how to present these common sense ideas to parents and guardians.

Llewelyn has put together an impressive diversity of educational resources for every major subject, from math and science to sports and foreign languages. There are chapters on college (yes it's quite possible to go to college without a high school diploma), the GED, starting your own business, travel, many support resources for unschooling (from cheap art supplies to monthly unschooling magazines to weighty academic treatises on education) and real-life stories of successful unschoolers. Although I skimmed most of these latter categories (I graduated from the Machine in 1988—timing's everything!), one eye-opener was the discussion of teens as young as 12 starting their own businesses.

What makes *The Teenage Liberation Handbook* unique is that it isn't some badly-typeset mimeographed anarcho-rant screaming "Smash the Schools! Smash the State!" Instead, it's based on some very solid premises. Llewelyn writes:

"This book is built on the belief that life is wonderful and schools are stifling. It is built on an impassioned belief in freedom. And it is built on the belief that schools do the opposite of what they say they do. They prevent learning and they destroy one's love of learning."

Llewelyn's no punk (in fact, I think she's more on the politically progressive hippie tip), and it shows in her well-thought out solutions for many of the day-to-day unschooling issues, such as well-rounded self-education and involvement (or lack of involvement) of parents. When's the last time a spiked gutter punk bemoaned his or her atrophied love of learning? I rarely hear realistic solutions advocated by "Da Punx," myself included, and it's refreshing to read straight forward, non-dogmatic (except for the "work for the environment/save the whales" chapter, entitled "Fix the World") solutions for such the terminally flawed institution of education.

Right wingers can easily use this book to avoid the schools as much as left wingers, and there lies evidence of the book's relevance to reality. Much like how everyone, black or white, punk or skin, young or old, has at least one bad cop story, everyone has had bad school experiences. Heck, unschooling, also known as homeschooling, usually occurs in extremely religious families who despise the "liberal bias" (yeah, right!) of public schools, and it's a tribute to, paradoxically enough, the rise of the religious right that states have loosened the laws controlling home schooling, making it easier for anyone (of any religious/political persuasion) to unschool themselves. This book however, while listing many Christian homeschooling organizations as support/advice resources, advocates a much looser, student-driven curriculum than a highly organized, disciplined "Onward Christian Soldiers" approach. Such ideologically appealing theory, however, doesn't completely convince me. Yes, it's great that the most repressed minority population (youth ages 1-18) has a blueprint for achieving mental liberty. Yes, it's great the blueprint is flexible enough to cover almost any kind of home/parenting situation, including being poor. Yes, it's great that



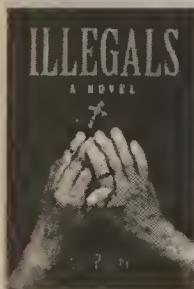
from the anecdotal evidence of the real-life people, it seems that teens and their adult teacher/tutor/mentor/advisor end up respecting each other as human beings. But are there enough incredibly trusting, psychologically secure parents out there (who aren't all well-off liberals: unschooling, like any profound social movement, needs broad-based support to make any kind of difference) who are willing to trust that their kids are ready to pursue their own personal queries? Can most teens pursue those queries, especially after years of parental and scholastic indoctrination of unquestioning obedience to authority?

In the end, desperately clinging to the notion that (despite overwhelming evidence to the contrary) people are good at heart and that, when the "yoke of oppression" is thrown off, they will rise to the occasion, I have to go with Llewelyn and recommend that parents and teens check this book out. My head and heart believe that most teens will learn much more when they are unschooled than their peers who remain inside their scholastic prison. — Jesse Luscious

Illegals • J.P. Bone

214 pages • \$12.95

Mindfield Publications • POB 14114 • Berkeley • CA • 94712



"Welcome to Los Angeles, where all the streets have Spanish names and people ask you why you don't speak English." J.P. Bone's *Illegals* is a tale for an era that has voted in prop 209, and sit mutely as Governor Pete Wilson does his best to deny prenatal care for pregnant women without the proper passport, cut-off food stamps to all but the youngest and oldest legal immigrants, and beefs up the powers of the INS. This story, which looks at a handful of workers in a shoe factory, puts faces and lives to those called "wetbacks" or, in the supposedly less offensive terminology du jour, "illegals."

In the beginning chapters, the story flashes between El Salvador and East Los Angeles, as Ana and Manuel prepare to join a family member who works at a shoe factory in the States. They fork over all their money to a "coyote" and begin a harrowing journey, while on the other side, their cousin earns a slave wage in front of the unyielding rhythm of a machine and the eyes of a floor manager.

The story revolves around a group of undocumented workers as they wrestle with the need for better working conditions and the fear of the INS. The son of Mersola, the story's factory owner, echoes the sentiment of a public that is increasingly anti-immigrant and anti-union. "In those days, they needed the unions. They were a pretty good thing. But nowadays, things have changed. They're just a bunch of crooked bastards... Troublemakers... Hell—most of the people working for me aren't even from this country. They're all Mexican or whatever, and they're damn happy to have a job..."

Illegals follows these workers as they find their voice, and finally, risk their chance for a better life to feel dignity somewhere on earth. Sold out by the union on the one hand and abused by factory managers on the other, the workers decide to organize themselves. At a time where strikes are met with the scorn of inconvenienced customers, it's a relief to read a book in which the union is not to be trusted, but the concept refuses to be discredited, and workers strike on their own.

The book has plenty of traditional bad guys—the factory owner and his goons, corrupt union bosses, and INS thugs, but its the heroes that are

unlikely. Bone reworks the victim role that seems to be the media's allotted one for the nameless, faceless people beaten by border guards and shipped home like baggage, and gives these characters histories, families, dignity, and courage: Javier, the smart ass with a hair trigger temper who drinks away the disappointment of a dirty union election, Sonia, the pillar who won't give up even when her children are threatened by factory thugs, Rosa with her four children and AWOL husband, and Antonio, the organizer, whose words inspired the others, and when he lost faith, came back to him from their mouths.

Illegals is an important story because it takes the idea of union to heart in the very play of its characters—together they are stronger. In the final moments of the story when the factory workers have been pushed beyond limits Bone shows us that if cowardice can spread like disease, courage is more contagious. "That's it! Enough! Huelga Strike!" — Emily Soares

Lend the Eye a Terrible Aspect: A Collection of Essays and Fiction

edited by Loren Rhoads and Mason Jones

165 pages • \$9.99

Automatism Press • POB 170277 • San Francisco • CA • 94117



Lend the Eye a Terrible Aspect is a collection of "works by people who are wondering what it means to be living today, on the verge of a new millennium." The book analyzes how we, as North Americans, live in arguably the most affluent nations on Earth, but also are the poorest in soul. The contributing writers are all aware of this fact and seek to expose our culture for what it is, a media-controlled fish bowl; where who you sleep with, what you wear, and what hairstyle you have this week are what defines a person, as opposed to what you think and feel.

Welcome to the 21st Century...

There are some fine writers in this collection; all coming from the underground and independent worlds; all with opinions that differ from what the mainstream press would have you believe about our culture. Most of the mainstream press see the coming millennium as a cause for hope and celebration; the writers in this collection are scared and angry about what they see approaching.

The collection opens with a piece by the always thought provoking and vital Don Bajema. He analyzes the masses definition of a true All-American hero and compares that view to his own. Bajema's hero and warrior would be considered stupid by many in this post Gulf War society we live in; he's a man that sacrificed his life in order to preserve many young lives. An act that many would never have the fortitude to live up to, but also an act that many would not approve of. Bajema puts a mirror up to the reader and makes them aware of what side of the fence they are standing on. Bajema also explores our societies general weakness and acceptance of all that the government sells to us and draws a clean analogy between the US and Nazi Germany.

Martha Allard delivers a powerful piece in "Pass Me Not By" in which she analyzes how our society turns a blind eye to the under privileged, how this country is quick to brush those not white and well bred to the side without a second glance. This idea is nothing new, but Allard's writing forces the reader to analyze their feelings of class bias without neatly putting it to the back of your mind as you may be able to do in your "normal" day.

One of the weakest points of the book, and most amusing to me



comes with Crad Kildoney's "Fighting for Literary Freedom in Canada." Mr. Kildoney is up in arms over the fact that he has been hassled by "the man" because his street vending has irritated a jewelry vendor close to where he sells his books. Mr. Kildoney vows that he will never publish another book in Canada again because of the ticket he received for vending without a license along with all the horrors of his court dates. Kildoney is very hypocritical in his stance, and I guess that is the most irritating thing about his piece. He wants everyone to support him, the mainstream press, all the writers in Canada, everyone should be on his side because of how true he is to his vision and when no one comes to his aid he becomes bitter and disillusioned. My one question to Kildoney would be, where were you when all the other little guys were being hassled, being persecuted for other small offenses not unlike the ones you faced? Probably too busy hawking your wares on the street.

Christine Hurt delivers a tale of a rape that many women may identify with. It's not so much the rape that is the focus here, but the reactions it causes. How the young punk girl deserves to be raped by the black rapist in the eyes of her racist father. The story details the pain the girl goes through trying to figure out the correct course to take, to report the rape or just ignore it. The story wraps up cleanly with the girl even more resolute on the decision of why she must look and act different from "them," the masses.

Gregor Hartman follows with a great story of the evolution of the Japanese toilet and how the Asian model is so much more than it's North American counterpart. Hartman's story draws a good point, showing how the evolution of the toilet is the evolution of everything in the East and the staid complacency of the West. The Japanese forge ahead with technology, we sit and watch it pass us by. A very entertaining and enlightening tale.

"A Proposal for Intellectual Property Reform" by Shaun Case takes a close look at how outdated and obsolete the current US copyright and patent laws are. Case argues that these laws need to be updated to reflect and accommodate our electronic world of today. Unlike most people who know all the answers, but offer no solutions, Case offers some succinct options that should be analyzed by some of our lawmakers.

Sean Carruthers delivers a warning of a Twilight Zone like existence in the future. A child watching television in the future sees how life was in the 21st Century, how you could still walk outside for prolonged periods of time and breathe the air. Food came from farms and oil was used as the prime source of power. A good look at a possible future if we as the piggish society we are do not heed some warnings. Carruthers paints a picture of our future overpopulated planet with depleted food resources which inevitably lead to cannibalism. Not a very pretty picture, but thought provoking nonetheless.

"A Civic Duty" by William R. Stephens is another look to the future. Stephens examines the death penalty when citizens are the ones performing the executions of people they only know through the images they see in the press. In Stephens' story it is one's civic duty to execute someone if they are called upon to do so. Not unlike today's jury system, your name is drawn and you must perform or face jail time yourself, for this act, you are paid a small pittance and a pat on the back.

"I think a book can help trigger some awareness and encourage some thinking, and if this volume accomplishes that even once, then it is a success in my mind." Those words are from *Lend the Eye a Terrible Aspect's* foreword by editor Mason Jones, and he and his co-editor Loren Rhoads have succeeded in accomplishing their goal, their book made me think about our world today and what the future may hold in store for us as a society. — Trent Reinsmith

Make A Zine! A Guide to Self-publishing Disguised as a Book on How to Produce a Zine • Bill Brent

192 pages • \$10

Black Books • POB 31155 • San Francisco • CA • 94131



Unlike the other zine books published this year, *Make A Zine!* doesn't include any reprints from zines. It is simply a how to book written by Bill Brent, publisher/editor of the sex zine *Black Sheets*. However, writing about zines is like writing about punk: it's difficult to make everyone happy. If you've done a zine or read more than a few, you'll find some of the information pedestrian at best and the rest completely unnecessary. If you've never done a zine or even seen one, the information will be confusing and incomplete.

The book is poorly organized, jumping from history to content to how-to with no transitions. It also abruptly leaps from beginner to advanced (how to paste up your zine to how to accept credit card orders over the phone). What's more frustrating is that a lot of what Brent says doesn't apply to most zine writers. He suggests making your cover price three to six times your cost. That would put most zines out of business, to say the least, unless you have a full color cover and a large circulation.

I can't completely knock the book, there is some useful information in here (serif fonts look better, tips on interviewing, basic printing terms, etc.). If you want to make your zine big and glossy and have it make money, then the sections on selling your zine or tax information will probably help. I also like that Brent includes contact information for the zines he mentions as well as lists of stores and distributors.

Even though Brent sees *Make a Zine!* as a way to help support and encourage the DIY underground, some of the things he suggests leave a bad taste in my mouth. I don't want to encourage zine editors to buy books about layout and type—editors should just do what they want, what looks good, and what feels right. Things which he considers sloppy, like mixing type and handwritten text, are things which look great in a lot of zines (*Pants That Don't Fit*, *Cryptic Slaughter*, *The Rain That Fell Last Night Made Me Fall In Love With You*, *Cometbus*, and others). He spends an awful lot of time talking about computers and layout programs and things concerning big zines, like *Ben is Dead* or *Factsheet Five* which, honestly, don't concern the majority of zine editors.

Overall, if you've published a zine you don't need *Make a Zine!* You either know the information already or have easy access to it. This book takes away from the whole DIY spirit of zines by dismissing all of the initiative and inventiveness that zine editors usually need. Zines are good, original, and creative because the writers have had to figure out everything on their own, and have had to improvise and create when necessary.

As a zine writer myself, I found the constant references to Brent's own zine, as well as words like "ziner" and "ziney" annoying. There's nothing more boring than writers writing about writing. I admire that Brent thinks zines are about passion, but his book doesn't have any zine spirit or passion. It's not written like a zine, it's written like an objective book for a mass audience trying to have personality. It is independently published (unlike Seth Friedman or Chip Rowe's books), but the good information could have been condensed and put out in a more accessible (and less pricey) zine format.

The best advice given by Brent is buried deep in the book: look at other zines you like when decide how or if to produce your own, don't rely on books like this one. — Jen Angel

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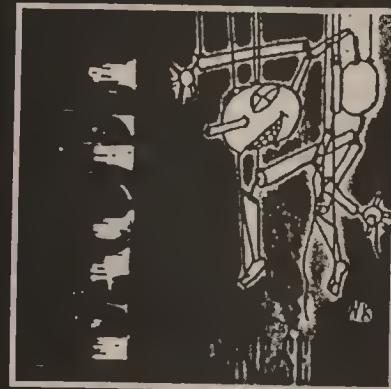
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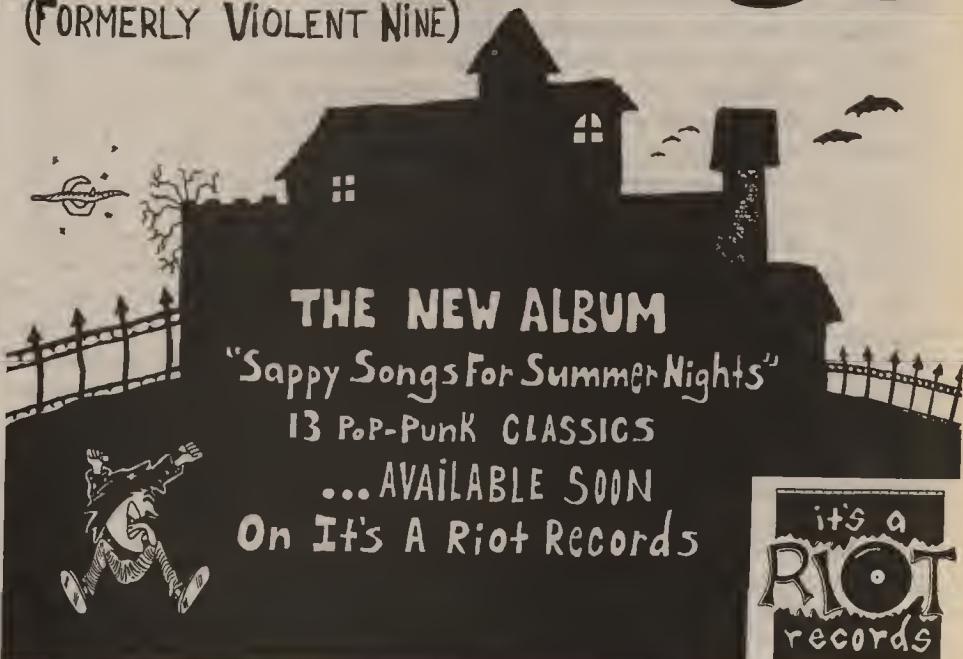
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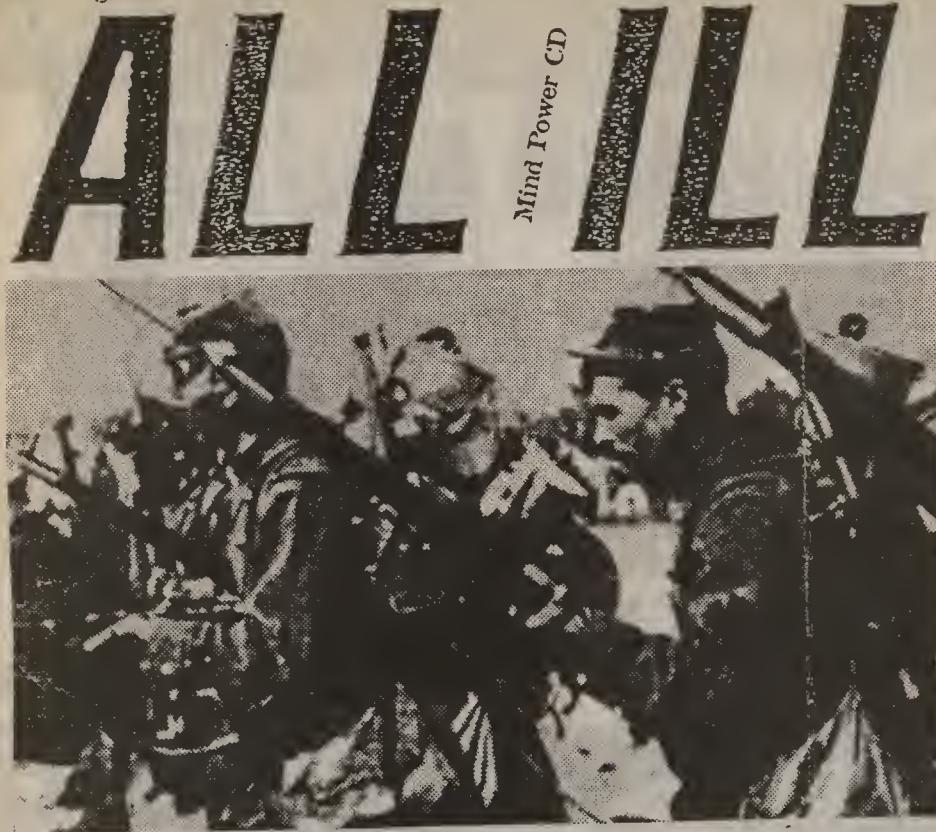
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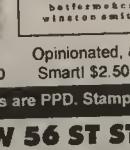
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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (PB) Paul Barger, (TB) Toby Bitter, (SB) Sara Bonnel, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr. Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (TG) Todd Gullion, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S., (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.

THE ABDUCTED - "Why Don't You Die" CD

This is decent. Very early SCREECHING WEASEL like. Lots of whoo-whooing and kind of poppy with a really fast thrashy number here and there. If this is your cup of tea, snatch this one on your next trip to the record store. (RM) (V.M.L., PO Box 183, Franklin Park, IL 60131)



(New Red Archives, PO Box 210501, San Francisco, CA 94121)



crank out something longer! (TM)
(Bovine, PO Box 2134, Madison, WI 53701)

ALL/JUDGE NOTHING - split 45

This is one ugly lookin' picture disc. ALL do a cover of "Ruby", the KENNY RODGERS tune. They ALL-ify it, which is nice, but I've heard better versions. Still I think ALL fans will find this worthwhile. The JUDGE NOTHING side sounds like they've been watching way too much MTV, it's that real commercial type slick punk, one of those repetitious songs that seems to go on forever. That said, it's well done, and the tune is OK, but unless you really go for the commercial punk sound you aren't going to like this. (MC)

(Thick Records, 916 N. Damen Ave, Chicago, IL 60622)

ACCUSTOMED TO NOTHING - "Satanic Hardcore Blues" EP

The dorky cover is misleading for these strong, '80s punk tunes which kinda remind me of ARTICLES OF FAITH with Gary Floyd-ish vocals. The occasional SAMIAM-ish intros develop into rollicking, driving anthems. Someone should kick their ass for not including lyrics on this killer EP. (HM)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

AGORAPHOBIC NOSEBLEED/ENEMY SOIL - split EP

Two current powerhouses team up - you're probably aware of both already, and this isn't a 'sell out and get wimpy' release, so I'll not try and think of all the ways to say 'brutal', 'raging' and all that. Gotta mention how good it sounds - especially the AGORAPHOBIC side - full on guitar rush. Time for them to

crank out something longer! (TM)
(Bovine, PO Box 2134, Madison, WI 53701)

ANAL CUNT - "88 Song" EP

While it's almost a source of embarrassment how much I like their last couple of Earache releases, this is the part of their history I couldn't care less about. 88 songs, no lyrics, titles, and the liner notes even mention that most of them were improvisational. Plenty of people do great improv stuff - talent seeming to be the common thread between them. (TM) (Fudgeworthy, 8 Stevin Dr, Woburn, MA 01801)

ANTI - "The Hardcore Years 1980-84" CD

This release carries all three of this band's early '80s albums on one CD. ANTI sound like a cross between early EXPLOITED and early CIRCLE JERKS, which should already be enough reason for them to start selling family heirlooms. Of course, ANTI was actually playing shows with these groups and others, so maybe I should just say they sound like themselves. I do give a shit about Nicaragua, I like politics in music, and I highly recommend (Hey, it's your cash...) this CD. (JV)

(Grand Theft Audio, 501 W. Glen Oaks Blvd. #313, Glendale, CA 91202)

ANTIQUES - "Girlfriendsong #2" EP

Usually, I'm all for capturing a band as soon as they master power chords, or even before that, when the rush of actually being able to play something unlocks some pressing frustration and/or alienation and it all comes spilling out without the editing of technique. I just can't help but think these guys should have taken a little more time to hone these songs, because I can hear the good instincts but not the great tunes. Not lo-fi, just poorly recorded. Rock on. (RW) (Uncontrolled Records, PO Box 150206, Dallas, TX 75315-0206)

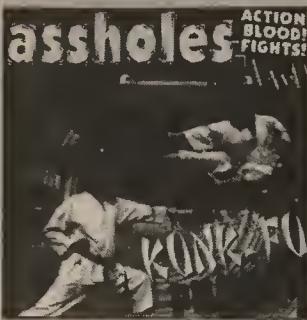
ARTURO - "Isterico" EP

I don't know why, but when I listen to this I keep thinking skaterock. This is 11 songs of straight forward super fast Italian punk that seems more cheery than dreary. They even throw in a IMPACT cover for good measure. (RC)

(Arturo, c/o Marco Prati, Str. Scaravaglio 19, 10098 Rivoli (TO), ITALY)



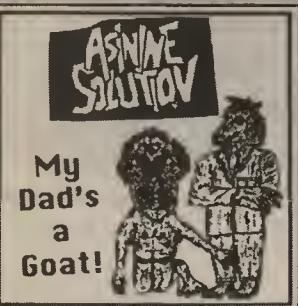
MUSIC REVIEWS



ASSHOLES - "Revenge Of The Kung-Fu Punks" EP

Why do they hate the SEX PISTOLS so much? You guys would not be here playing your '77 style punk rock if it wasn't for Rotten and Jones. I actually like this single— very PISTOLS and WEIRDOS, actually. (EC)

(Valium Records, Via Pachiarotti 299/131, Rome 00139, ITALY)



ASININE SOLUTION - "My Dad's A Goat" EP

Insanely fast and tight spastic hardcore from Chippewa Falls, WI. No new ground broken just 7 songs of retardo-core about hipies, flag burning, and the American nightmare running rampant. (PB)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

THE AUTOMATICS/CONNIE DUNGS - split 10"

Strategically titled "Fuck Youse Fuckerz!!", these kids are obviously pandering to that impulse buyer. The AUTOMATICS deliver their standard Mutant Pop punky three chord wonders, wisely leaving out a lyric sheet. The CONNIE DUNGS don't deliver their usual fare of political ditties, but dwell on personal development, badmouthing their former roots. It seems like this product's big gimmick involves each band covering one song from the other band, and it surprisingly works, cuz those are the two best songs on this slab. Pretty cool record for a bunch of squares. (HM)

(Cool Guy Records, 10140 Gard Ave, Santa Fe Springs, CA 90670)

BARBARA KECK - "Jackhammer" EP

BARBARA KECK is a tight 4 piece from Sydney, Australia of fast quirky punk with some off-kiltered timing. This 3 song EP blends a lot of the better qualities of NOMEANSNO, CHRIST ON A CRUTCH, and maybe a little early COWS weirdness. Buy now or cry tomorrow. (PB)

(\$3 ppd: Matt Browning, 18723 N. 77th Ave, Glendale, AZ 85308)

BARON AUTOMATIC - "Wayfunner" CD

Twelve songs of fast melodic punk with a hint of ska that reminds me a lot of the KANKERSORES, or the READY-MEN, or even SHOTWELL (which I review later in this issue). This band is really great. They're like the WEEZER of punk rock! Silly songs and lyrics, but the music is just so damn catchy that you can't help but like them. I'm sure you'll feel the same if you can get your hands on it, which you definitely should do. (AT)

(Dummysup Inc, PO Box 642634, San Francisco, CA 94164)

BEACHBUGGY - "160 M.P.H." EP

This is not bad, just forgettable. There are some obvious FALL plagiarisms, and the song "Midwest" has a bit of a groove, but it all feels tired and lackluster. BEACHBUGGY should shed the played out race car motif on the sleeve as well. (BR)

(Sympathy)

BLUDGE/FINAL EXIT - split EP

BLUDGE from Sweden crank out 6 untitled songs of speedy thrash. The vocals must have effects on them because it sounds like the singer swallowed a trash canlid. FINAL EXIT from Japan keep the spirit of their country mates like CARCASS GRINDER, and GORE BEYOND NECROPSY rolling with an insane onslaught of grind and metal. It comes at you like a tidal wave of noise and won't let go. And just to keep things interesting they toss in little tidbits like the Mission Impossible theme song, and a cover of the song "Pretty Woman" by Roy Orbison. Amazing! (RC)

(Alex Brandt, Potsdamer Str. 45, Ludwigsfelde 14974, GERMANY)

BLUE MEANIES/MU330 - split EP

Starting with the BLUE MEANIES side: I'd have to say, these guys are awesome! Every song I've ever heard from these guys has rocked, and this is no exception! Fast and thick ska-core that'll make you go "Stone Cold Crazy". MU330 comes through with a cover of "Vacation" from the GO-GO'S. Now me, being a huge GO-GO'S fan, hates it when bands cover GO-GO'S songs badly (like USE YOUR HEAD). But, when it's done really good and almost to the point where you like the new version as much or better than the original, then they get a big thumbs up from me! Buy this for both bands, but at least for MU330! (AT)

(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030-5585)

BOTCH - "The Unifying Themes Of Sex, Death, and Religion" CD

For your convenience here are all of the present BOTCH recordings on one format. The live shows that these boys put on is incredible. The amps are up to eleven and they shake their moneymakers the whole time. Harsh vocals the singer probably feels for a few days, hectic and frenzied guitar work which still stays crisp and distinct. Nothing gets too fast but no dragging dirge either. The first four tracks are from one of my favorite EPs of 1996. (TH)

(Excursion, PO Box 20224, Seattle, WA 98102)

BOTTLE OF SMOKE - "A Wrench In The Monkey Works" CD

CRAMPS style surf twang and bluesy riffing. TOM WAITS storytelling lyrics. Meandering rockabilly and swing, with no picking fury or real solos. Like HORTON HEAT's recent slow, loungey stuff. I'd say they'd be the perfect opening band for him but it's almost too similar. Don't hate it, but don't like it or need it. (RY)

(Sympathy)

MUSIC REVIEWS

BOY KICKS GIRL - "...Or Something Like That" CD

With a band name like that and song titles like "Cuntamination" I had a pretty good clue as to what I was sticking my foot into with this one. It stinks of ugly sexism from the getgo. Well, despite their bitter, derogatory lyrics, the music is a decent mix of straight forward 1,2 punk and post punk. The more experimental songs work better, and tend to be more catchy, but it's really hard to get past their idiotic words. (BG) (no address)

BOY SETS FIRE - "The Day The Sun Went Out" CD

A quick definition of "post hardcore": Music which grows out of traditional hardcore but played slower and with less frequent displays of power and more attention to song structure and sung vocals. BOY SETS FIRE is very post hardcore but breaks from the pattern a bit by going with political lyrics. However, the political nature is only clear after reading the song explanations following the lyrics. Lots of passion filled singing throughout that really turns my stomach. (TH)

(Initial, PO Box 17131, Louisville, KY 40217)

BRANDELLI D'ODIO - "Fotografie Di Stragi" EP

Italian hardcore with a political statement. The recording sounds extremely hollow, and weird, so I am having a hard time with this one. This is hardcore more on the grind side, with a bit of experimental guitars flowing through it. Not bad, but not the most amazing thing either. (LU)

(Old School Records, c/o M. Leonardi, CP 7 Centro, 01 100 Viterbo, ITALY)

BREZHNEV - "Steak Canadian" EP

This is very manly hardcore from Amsterdam. The singer sounds like he has what I like to refer to as "The Rage of The Clenched Anus" working for him. If THE MENTORS didn't write songs about sex, they'd probably sound like this. You know, boring. Also featuring the very worst RAMONES cover ever to assault my tender ears. Not technically bad, some may even enjoy this, but I think this disk would ruin any party. (JN)

(Vitaminepillen Records, Burg.Loysonstr 27, 6373 PB Landgraaf, HOLLAND)



52070 Aachen, GERMANY

BREZHNEV - "Rocket To America" EP

This record is a complete and utter waste of vinyl. This is the kind of crap that the industry is trying to market as "alternative". Bands like BREZHNEV are the reason there is such renewed interest in streetpunk- to crush this weak pop shit under the boot! (BR)

(Vitaminepillen, Reimanstr 21, D-

BROOKLYN STEAMER - "Rock And Roll Part 3" CD

A well executed REVEREND HORTON HEAT western instrumental-ish tune kicks off the CD. The "Hey Suburbia" guitar lead finds itself into two different songs, and "Rock and Roll Part III" sounds like "The Great Rock and Roll Swindle"! BS has a good ear for melodies, because I could go on describing a veritable potpourri of familiar tunes. The insert provides some insight to their concept of "RNR Part III", but unfortunately nothing about parts I & II or lyrical highlights for us remedial punks. I can't tell how much of this is a joke, but the tunes are catchy enough. (HM)

(Beaten King Records, 191 Nashua St, Providence, RI 02904)

BRUCE - "The Vaticano Trail" CD

I wonder which "Bruce" this band owes thanks for their name. There's no one in the band named Bruce. Just some Belgian guys with aspirations toward learning the English language. Unfortunately, they use what they know to write lyrics full of dumb sexist and racist jokes, the latter being more offensive to me. Musically, not great either, kind of all over the place. Hard to describe, pop-punk at times, but with strange wah-wah pedal intrusions. Pretty lousy. (RY)

(Bold Records, Diestsesteenweg 390, 3202 Aarschot, BELGIUM)

THE CAMPUS TRAMPS - "Rock 'O' Clock" EP

THE CAMPUS TRAMPS are a fine, straightforward, punk rock 'n' roll band. But on a strictly personal level, they seem to lack some ineffable ingredient X that keeps me from going bonkers about them the way others do. Fans will enjoy this EP, but it didn't convert me. (DD)

(Wallabies Records, 2-15-1, 9F Fujimi Chuoh-Ku, Chiba 260, JAPAN)

CARPETTES - "The Early Years" CD

A collection of this '77 UK band's first two singles and some BBC tracks. This is better than their LPs actually. Less mature sounding and less produced. Although certainly not legendary compared to the DAMNED or VIBRATORS, this is a very strong release from a band that slipped as they went on. (RL)

(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, England)

CHEATIN' HUSSIES - "I Don't Want To Talk To You" EP

Four adenoidal teenagers armed with five bar chords foist a record on the listening public. The kind of band a high-school chess club would form to enter a talent contest - two of them wear glasses and all four are posed with unlit cigarettes on the back cover. Musically, what you're in for is what we used to refer to as "thrash" with some kind of Nutty Professor vocals thrown over the top. With song titles like "I Want You" and "Still Goin' Out" - I like it, in case you can't tell otherwise. A band that would probably save whatever lousy shows they're stuck playing. (JH)

(Rock Action, PO Box 3401, Kent, OH 44240)



MUSIC REVIEWS

CHEIFS - "Hollywest Crisis" CD

The hands down winner of 1980 re-issues. Mostly released, although rare, stuff that plays like one great punk rock LP. Southern California punk rock that is up there with the classics from that era. Reminds me of very early DESCENDENTS. A must! (RL)
(Flipside)



(RC)
(Inflammable Material, PO Box 2544, London NW6 3DF, UK)

CIRCLE ONE - "Are You Afraid?" CD

The thing that makes me jealous of a label like GTA is that they're able to archive some of the most crucial bands and moments in punk/hardcore's short history. CIRCLE ONE was never a band that I was *that* into. The only song I can recall by heart is "Red Machine" from the 2nd "Eastern Front" comp LP. Nonetheless, I *did* know that, just like Jeff Ott has been known for in recent years, CIRCLE ONE's singer John Macias, was an outspoken crusader against police brutality, racism, and capitalism, a supporter of getting drugged up runaways off of the streets, and a part time preacher of the gospel of Christ. It's obvious to see where the rift would be between CIRCLE ONE and the rest of the L.A. scene. Unfortunately, John was shot down dead by the Santa Monica Police Dept. in 1991 after he tossed a guy off the pier because he tried to break up a surly preaching session. This CD contains their "Patterns Of Force" LP, 2 full-on raging demo sessions, some outtake, rehearsal, and comp tracks, and a 1991 interview. Plus great packaging, lyrics, photos, flyers, and a brief history of the band. (PB)

(Grand Theft Audio, 501 W. Glenoaks Blvd #313, Glendale, CA 91202)

THE CLIT COPS - "Come To Daddy" EP

Thrashy, upbeat, hardcore rock and roll from Berlin. Silly lyrics about getting hit by a garbage truck, etc. Fun music, if you can get past the offensive cover art. (TB)
(Intensive Scare Records, PO Box 142, New York, NY 10002)



CHOPPER - "Did You Hear That?" CD

Finally Crackle! goes CD. A comp of everything that CHOPPER has put out to date. Or at least until early '97. Once again and again, top notch pop punk from the UK with speed and tunes. Let's hope a SKIMMER disc is in the making too. Totally great. (RL)
(Crackle Records, PO Box HP 49, Leeds, LS6 4XL, England)

COLLATERAL DAMAGE - "Let Me Be Broken" EP

New Age records newest release is another consistent dose of hardcore with a bit of metal guitar thrown in for good measure. The typical angry growling vocals and screamed choruses on each song. The best track on this slab was "Administer Control", the B side that seemed to best exemplify the bands polished sound. Good release, but a bit too predictable. (CW)

(New Age, PO Box 5213, Huntington Beach, CA 92615)

CONNIE DUNGS - CD

After some excellent 7's, I was excited to see this CD in my box. Well kids, I may never play those 7's again, because the CONNIE DUNGS CD blows them away! Fuck, I may never take this CD off. Midwest style leather jacket style punk, delivered with an "aw fuck it" optimism that makes you want to dance til you can't dance no more. More power than a handful of crust releases, and probably more true street than 90% of the shit that señor Roehrs writes about. This CD is a must have. (JF)

(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

CROCODILE GOD - "Ladders" EP

This record was warped, and it made me a little seasick. Good thing I do these reviews about five feet from a toilet, which is actually good for many reasons. CROCODILE GOD sounds like an English version of a Canadian band called THICKER. THICKER sounds like a cross between THE SMUGGLERS and SCREECHING etc. CROCODILE GOD is generous enough to throw in a little CUB. Like I said, I'm about five feet away. (JV)

(Crackle Records, PO Box HP49, Leeds, LS6 4XL, UK)

CURBSIDE - "Mouthfull" EP

Colored vinyl! It's yellow with green, red, and brown spots. CURBSIDE previews what the punk™ scene might (should) look like in a couple of years, which means mainly more integrated. More ethnicities equals more points of view equals understanding equals unity equals change. This sounds a little like BLACK FLAG with some funk™@breaks thrown in. Don't forget, nothing brightens a meaningless moment like colored vinyl! (JV)
(Mass Productions, BP 287, 35005 Rennes Cedex, Breizh, FRANCE)



MUSIC REVIEWS



Leeds LS6 4XL, UK)

DAGOBABH - "Good Rockin' Tonight" EP

This band reminds me of a Chapel Hill band with a UK twist. I don't know why, cause they don't sound like SUPERCHUNK or anything. It's more in the feeling I get from more complex pop songs with a little distortion. DAGOBABH write good songs, but have a real dumb name. (JF) (Crackle Records, PO Box HP49,

DWARF BITCH - "Poison Gas" EP

This is a big friggin' mess of OTTAWA, SCHLONG, and ANTICHRIST smashed into a towering tank of sound, rolling from one of your ears to the other. Mine came with an authentic photo of Fast Eddie Fuckbox cutting loose with friends. (PB) (Very Small, PO Box 85534, Las Vegas, NV 89185)



DEADLY TOYS - "Oddball" CD

Good French melodic midtempo punk rock. The vocals are sung in English. The cover of the KINKS "Sunny Afternoon" was pretty cool. (MM) (Sideline Records, 9 Rue Childebert, 69002 Lyon, FRANCE)

DEATHSIDE - "Life Is A Chain Of Games" LP

Too bad I am an atheist, because if I wasn't I would be on my knees right now praying to the record gods for bestowing this grand release upon me. This is a gathering of various tracks that DEATHSIDE has had on different compilations over the years. I guess a description of this band is kind of like the old saying "if you have to ask how much, than you can't afford it." Except in this case the saying would be "if you have to ask what this band sounds like, then you don't deserve it." Sorry kids, this record is strictly for professional use only. (RC) (DSFC Records, no address)

DIRTY BIRD - "Their Thoughts Are Dancing With The Sugar Holes" CD

Fast, metallic, crunch punk from Toronto played with the speed and metalness of the DAYGLO ABORTIONS and the clumsy sense of humor of the first SCREECHING WEASEL LP. 100% DIY down to the hand screened eco-friendly cardboard digipack CD case thing. (PB) (US\$8/CAN\$9 ppd: Dirty Bird, 2/641 A Danforth Ave, Toronto, ON, M4K 1R2, CANADA)

DODGEBALL - "Hooray For Everything" CD

I was really into this band's 7". This San Diego combo pretty much sounds like TILT only better. They seem a little punchy-er with a few more chops. Gal singer with a strong voice and no backing vocals. Not quite as solid as their EP but still some cool stuff here. (RL) (Goldenrod Records, PO Box 81164, San Diego, CA 92138)

THE DREAD/ANTI-FLAG - split LP

THE DREAD here sound just like the usual DREAD, fast and serious pit punk, except this disc sounds fatter and more powerful all around. Consistently good, if it weren't for a horrible cover of "Uncontrollable Urge," complete with tuneless backup vocals - absolutely unbearable. Skip that one. ANTI-FLAG's side is all live, all energy. Fast and slow, not monotonous, and two decent covers. They sure do a lot of guitar noodlin' for a punk band. All in all, a solid collection of moshable punk. Oh, by the way, it's a picture disc of a huge Betty Page devil woman with giant boobs. She should have a mohawk, though. (GS) (Clearview Records, 2157 Pueblo Dr, Garland, TX 75040)

DYNAMITE BOY - "Hell Is Other People" CD

Upbeat, power-poppy punk rock from Austin, Texas. Catchy hooks and singalong "woah-woah" choruses, tight, upfront production and Billy-Joe vocals help this one stand out. Pretty cool, but don't stick around for the hidden "bonus" tracks - they include a GUNS 'N' ROSES cover... (AM) (Offtime Records, PO Box 220763, El Paso, TX 79913)

ELECTRIC FRANKENSTEIN/ THE HELACOPTERS - split EP

Oh jeezzusss!!!! Another record that is too fucking hard to review!!!!!! I am a loyal fan of ELECTRIC FRANKENSTEIN so it's not fair for me to review this for in my eyes they can do no wrong!!!! They fucking rock so much harder than most of those otherpussy-assed motherfucking bands these days, it's not even funny!!!! The flip side to this EP is not a disappointment either!!!! THE HELACOPTERS smoke!!!! Straight up hard rock n roll that'll get even your great grandfather's cock up and screwing your kid sister!!!! Holly shit, and they're Swedish to boot!!!! Well, what do you know!!!! Fer fans of bard rocking only!!!! This record not only gets my two thumbs up but it also gets my dick up too!!!! (SW) (Intensive Scare, PO Box 142, New York, NY 10002-0142)



EX CATHEDRA - "Karma Chameleon" EP

Side A features an unfortunate cover of that annoying CULTURE CLUB song. Sorry folks, I was with you all the way until that! Flip it over and you get "Shepherd's Herd," one of their best punk/SLF songs yet, and "Go," another fast, punked up number, this time with rolling basslines and the addition of a saxophone. This band are great, so you should get this ep and drag a nail across the A-side. (AM) (Damaged Goods, no address)



MUSIC REVIEWS

EX MEMBERS OF/WARDANCE ORANGE - split EP

EX MEMBERS OF contribute two wimpy tracks of melodic hardcore with vague introspective lyrics. The WARDANCE ORANGE side fares a little better. Their two tracks have a raw, sort of early STICKS AND STONES punk sound to it. Pretty good. (CW)

(Standfast Records, PO Box 973,

Lilburne, GA 30048)

EXCRUCIATING TERROR/AGATHOCLES - split EP

Talk about a nut buster! EXCRUCIATING TERROR set fire with four tracks of mid tempo grindcore. In all honesty I don't think this lives up to the ferocious power of their full length. The vocals seemed to waver a bit, but it is still a destroyer. Belgium's AGATHOCLES are a tad faster, and are falling into the death metal tip. Especially with the extracurricular guitar wankin' and those painful growls at the end of each track. (RC)

(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)



EXTREME SMOKE - "Musical Catastrophe" EP

This is definitely a catastrophe! Rapid-fire 300bpm drum machine rhythms under ultra distorted EXTREME NOISE TERROR music. Like SORE THROAT or 7 MINUTES OF NAUSEA crossed with MINISTRY. For fans of ultrafastcore only. (AM)

(Musical Destruction, c/o Borut Jakin, Cankarjeva 48, 5000 Nova Gorica, SLOVENIA)

F.Y.M. - "Free Your Mind" EP

This 6 song record is fast melodic skatepunk which brought to mind a less slick NO FX. A good EP worth checking out. Comes with a 20 page booklet and patches. (MM) (\$5 ppd: Sub Profit Records, PO Box 34029, Scotia Square RPO, Halifax, NS, B3J 3S1, CANADA)

FABSI & DER PEANUTSCLUB - "It Doch Alles Peanuts!" CD

Oh lord! Forgive me if I'm at a loss for words here... German nausea-core? Rancid bratwurst? Possibly the worst thing I've ever reviewed? I know I'll get hate mail on this one if I don't say something descriptive... OK, some parts were just really generic punk rock, and some were... theatrical? It just was really weird and sucky, you'll never hear it anyway, what do you care? (RY)

(Weser Label, Postfach 150 231, 28092 Bremen, GERMANY)

FACET - "Playing Second" CD

Some would say sucking is punk. I say sucking means you suck. Guess what? Pop punk FACET suck. (JF)

(Dill Records)

FECES PIECES - CD

Really now, why me? This is not a bad recording, but there isn't too much originality to it. In this I hear hints of MADBALL, SHEER TERROR, SEPULTURA, and BIO-HAZARD. Definitely more on the mainstream side, I do not know why we got this for review. It didn't hit me too hard, and I would expect to see this cd at CMJ Fest rather than the MRnR review pile. (LU)

(Curve Of The Earth Records, 1312 Boylston St., Boston, MA 02215)

FINAL EXIT/GONKULATOR - split EP

Oh, dear Satan, spare me when I call to thee that GONKULATOR proves anyone can get on vinyl. I've tried on earlier releases to understand the "GONK" just cuz they're black metal and all, but upside down crosses don't write the music, people do. Though, I do think their band photo will go up on my wall. FINAL EXIT on the other hand are one of the most original noise/grind bands on the face of this pathetic earth. Hailing from Japan, they go from happy-go-lucky acoustic parts to total head erupting noise, and everything in between. (MW)

(Fudgeworthy Records, 8 Stevin Dr, Woburn, MA 01801-5366)

FIVE DRIVER - "Uncle Sam Ain't No Uncle Of Mine" EP

A two song release of anti-patriotism pop punk from Pennsylvania. With melodies a plenty, FIVE DRIVER sounds similar to SCREECHING WEASEL and other bands of that genre of punk. If you like those kinds bands, you will probably like this, because it's good and sounds just like them. (HD)

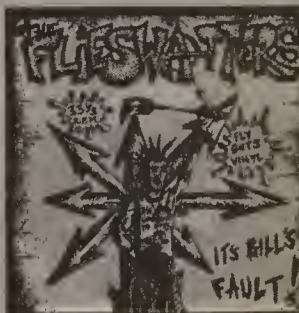
(G.F.Y. Records, PO Box 598, Clifton, NJ 07012)



THE FLIESWATTERS - "It's Bill's Fault" EP

Davis Cal.'s own golfing anarcho-punks (?). Sloppy and grinding, the FLIESWATTERS must really rip some new assholes for those collegiate types up in Murder Burger town, although all the little white kids in small town America are going apeshit for punk nowadays. Goodenough to satisfy that void, if not real special to me. Just can't warm up to that crusty, thrashy, grindcore sound, sorry. (RY)

(Hot Spit Records, 750 M Street, Davis, CA 95616)



FRAMENTI - "L' Appeso" 10"

Three years late with this poppy stuff, but even if they were right on time it still leaves something to be desired. This is not complete shit by any means, it's just not hooky or hard enough to inspire me. I wish the distorted broads on the back cover were in the band. (TJ)

(Fork Boys, Pietro Cardona, Casalis 27, 10143 Torino, ITALY)

MUSIC REVIEWS



FOUR - "At the Show" EP

The front cover makes you think that this might suck ass, but you'd be mistaken, compadre. Powerful, competent, and exciting. The same spirit that made a lot of those old pop punk bands good. More punk, less pop-crap. I might cite some old Lookout bands as examples, but I won't. My only complaint is that they should lose that fucking ska bullshit on "At The Show", but otherwise, this is aces. (JN)

(Illumination Records, PO Box 700194, San Jose, CA 95170-0194)

FOUR ROSE SOCIETY - "Blueprints To Destroy The Universe" CD

This hardcore band from Louisville, Kentucky reminds me of a now defunct band from that town; ENDPOINT. As with ENDPOINT the music is a step more complicated than a lot of hardcore and the vocals are sung with a slight nasally whine. Some good topics are tackled in the lyrics, though I would have preferred a seven inch to an 18 track CD. (TH) (Whitehouse Records, 830 Baylor Wissman Rd, Lanesville, IN 47136)



THE FRANTICS - "Downtown Delirium" EP

Yow. These guys fucking come out of the gates with a full-on attack of the senses - totally catchy, mid-to-faster-paced punk rock with grinding guitars, a steady beat and vocals that bring a sense of urgency to the situation. Well played and well produced without at all sounding

polished or prefabricated. It's great to hear a band that sounds like they mean it. This is punk rock. Do not miss it. (KK) (Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

FROWNIES - "Amateur Dramatics For Professional Losers" CD

Hey, the FROWNIES sure sound a lot like WESTON. But while I like WESTON, I believe the FROWNIES may do WESTON better than WESTON. While hardly original, the FROWNIES have done good. (JF)

(Farewell Records, PO Box 1885, Columbia, SC 29202)

THE GRISWALDS/THE KENMORES - split EP

THE GRISWALDS give 5 new tracks of smarmy punk with a New Wave, BUZZCOCKS meets the RAMONES sound. THE KENMORES play an extremely wimpy, underproduced pop punk complete with those introspective cry baby lyrics. Even so, this seven inch is still worth it for THE GRISWALDS tracks alone. (CW)

(Household Name, PO Box 12286, London SW9 6FE, UK)

GEHENNA/CATHARSIS - split LP

Well, first off, GEHENNA is not high on my list of cool people due to the whole incident in Reno, NV a few weeks back. Mike Cheese stabbed a couple of kids, (one really badly) and I think that is exactly what hardcore is not about. Mike totally reacted in a juvenile and extreme manner, and as an individual in a popular hardcore band should set an example for these young kids, especially because he is older and has been around for a long time. Grow up already. I know for a fact that the kids had no weapons, and were not even involved in any type of conflict with Mike. But this is a record review, not an editorial, so here I go. I wish the GEHENNA side of this record sucks so I could slam it to the pavement, but in all truthfulness it is pretty good. Deep, heavy, and severe in true GEHENNA fashion. It is a live recording of a show at CB-GB's. And on the flip side, CATHARSIS is one talented band who kick my ass, so I will devote a few lines to them. Their side is intense. Brutal. Chaotic. Severe. Fast, aggressive grinding, hardcore. The vocals are intense as all fuck. Check out the 2nd song and be prepared to freak out. Holy crap. (LU)

(Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, HOLLAND)

GLUCIFER/HELLACOPTERS - "Respect The Rock" 10"

Split EP from two bands who worship at the altar of Mrs. Iggy Stooge/Ashton/Dennis Tek/Sonic Smith et al. Though in spirit I would definitely put them in a post UNION CARBIDE PRODUCTIONS (not just because they're Swedish either) category, which means these guys take the old shit and take it over the top. What can I say? This stuff still rocks my world, all fucked up speed-induced swagger and monolithic guitars as cliched as it may be. That said, GLUCIFER has a high AC/DC quotient which here is not a bad thing and seem to do the IG persona better. HELLACOPTER seems more "hard rock" to me and though the tunes are good, seem to have a higher BLACK SABBATH quotient, which is a bad thing. Therefore here, GLUCIFER hits the spot while the HELLACOPTERS sorta do it. (JY)

(White Jazz, PO Box 2140, 10314 Stockholm, SWEDEN)

GODLESS WICKED CREEPS - "China Chick" EP

GODLESS WICKED CREEPS are one of the best psychobilly bands around. These Danes had a strong LP a while back called "Hellcoholic" that was brilliant, even including banjo and mandolin on a traditional FLATT + SCRUGGS type of number. This EP continues their quality output. On "Pissed Again" the band gets completely wound up! Flip the record over and "Vamps" will rock your world! Get this record! (BR)

(Cyberlabel, 202 Shieley Mezon, 3-38-35 Osu, Naka-Ku, Nagoya 460, JAPAN)



CHINA CHICK

MUSIC REVIEWS



GREAT INVADERS - "Henshin Cyborg" EP

OK, let me try to explain this. Full color cover with three guys with 10 foot mohawks dyed red, playing ultra-metal crossover hardcore. I believe the bassist uses a stand-up bass. I have no idea what's going on here but I love it. With song titles like "Zombie Rock" and "Cobra Twist," you know you got a classic waiting to

be discovered. Fans of '80s crossover take special notice. (MW)

(Cyber Label, JAPAN)

GROOVIE GHOULIES - "Re-Animation Festival" LP

The GHOULIES seem a tad less groovy than in past efforts; their RAMONES-ish sound remains intact, and so is their feel for songs with real hooks and their monster-show lyrics. The production is clear and concise, and the record's even pressed on nifty swirlly orange vinyl. The problem is that the band seems just plain tired; even the fast tempos seem a little laconic, though fans of the band will find foot-tappable tuneage here. No standout tunes, but "Maze Effect" has a nice sound. Average. (SS)

(Lookout! Records)

GROOVIE GHOULIES - "Graveyard Girlfriend" EP

Just in time fer Halloween I guess.... okay, I'll try to be nice here.... the GROOVIE GHOULIES are a pop band that the whole family can enjoy.... even the grandparents!!!! Very nice, very innocent.... no rough edges at all.... not something you would really want to put on while fucking.... but I will have to say that the one and only original on this 3 song EP (that being the title cut) is actually quite good and catchy..... I normally don't go for the JOHNNY RAMONE guitar sound but I'll let this one pass.... (SW)

(Lookout Records)

HEALTH HAZARD/SAWN OFF - split EP

The last recorded tracks of the mighty HEALTH HAZARD finally get to vinyl. Recorded in 94 these tracks keep up with the rest of their material. Total ass ripping political thrash. If ya haven't heard em, this is your last chance, so don't blow it! SAWN OFF speed things up a bit more on their side. Blast beats

galore are mixed in with pissed off lyrics about how fucked our world is. This EP is a fucking must get. (MW)

(Smack In The Mouth, PO Box ITA, Newcastle Upon Tyne, NE99 1TA, ENGLAND)



ON A PATH TO NO TOMORROW

HEALTH HAZARD - "Discography" LP

Slammed all on one slab of vinyl, here is everything by this British crust core band that lived from '92-'94. Bred from their hate for the evil automobile, they assault you with the facts and figures of pain inflicted by the opulent individuals brainwashed by societies to drive. This is so good, I felt guilty when I started my V8. (TJ)

(Flat Earth, PO Box 169, Bradford, BD7 1 YS, UK)

HEB FRUEMAN - "The Debutape" EP

Fast and generic skate-rock with distorted vocals like the BEASTIE BOYS have been trying to milk for a few years. So now, not only is there that band DEAD FUCKING LAST emulating this, but now we have HEB FRUEMAN. Good god. (PB)

(Pakalolo Records, 18 Bis Rue du Clos d'en Haut, 78700 Conflans Ste Honorine, FRANCE)

HELLTONES - "Agent Of Darkness" EP

Alabama band does some crunchy chord damage that comes off like some of the early Sub Pop-type stuff like the FLUID or BIG NURSE. The guitars push everything else around and the band does the group-shout in order to be heard. Fails to kick my ass. Bar rock. (RW)

(POBox851401, Mobile, AL 36685)



HOIST A FEW - "No Serious Shit" CD

By "Hoist A Few", I assume they mean, "Beers". Just a wild guess, nothing to do with son titles like: "Screw Sobe-sides" and, "Drink, Drink, And Drink Again". Mohawk punk from SWEDEN. Raging, a word I rarely use, comes to mind. Alcohol-soaked, destructive, mid tempo hardcore sound, growling vocals. When you're hanging out with these guys, anyplace is a good place for a pitfest, I'm sure. (RY)

(Finnrecords, Norrgatan 43, 703 56 Orebro, SWEDEN)

HONKUS B - "Alternative To What?" EP

Six songs of annoying fast paced punk that reminds me a lot of the CIRCLE JERKS. Not that that's bad. I mean really, these guys are punk as fuck! Fast, hard, loud, and in your face. Just how I like it! Truly 100% punk! (AT)

(\$3 ppd: 100% Punk, 825 Miracle Strip Pkwy #1, Ft Walton Beach, FL 32549)

HUMAN BEANS/THE BAR FEEDERS - split EP

THE BAR FEEDERS play straightforward thrash style punk with tons o' guitar and lightning fast vocals that alternate between yelling, screaming and speaking and are not unlike Ian MacKaye's at times. HUMAN BEANS kick ass with passionately played, faster paced punk rock that also has a heavy thrash influence but can't really be described as thrash. Great whiny, screaming vocals. (KK)

(Probe Records, PO Box 5068, Pleasanton, CA 94566)



MUSIC REVIEWS

IGGY AND THE STOOGES - "California Bleeding" LP

This LP is an excellent companion to the Revenge Records STOOGES bootlegs but with better sound and all the material has never been released before. Iggy rips it and himself up in the process of great rock and roll at the Whiskey in '73 and Bimbos in '74. Includes great versions of "Search And Destroy", "Open Up And Bleed" and "Johanna". CD version has extra tracks. (MM)

(Bomp Records, PO Box 7112, Burbank, CA 91505)



IGNORANCE PARK - "Picket My Ass" EP

Guitar solos and a quick tempo. This is just flying right by, and there are so many vocals it seems like there's about five people singing all the time. Pretty entertaining. I know I heard a harmonica in all that madness. (HD)

(Epilaph, 7010 Whispering Oaks, Austin, TX 78745)

ILL REPUTE - "Positive Charged" CD

So forgive me my ignorance, but I was out of the loop on the Nardcore when it happened. Something about being on the East Coast then or something. My loss - this is still top quality as generic hardcore goes - snotty, short and plenty of attitude. A total of 43 song spanning the 1982 to 1985 years - even two versions of "Clean Cut American Kid". Awesome stuff - has stood the test of time well. (TM)

(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

IMPALER - "Undead Things" CD

Hesher horror movie freaks IMPALER play mid-tempo punk/metal '80s style. Not gothic or speed metal like I feared from their appearance, but influenced by LORDS OF THE NEW CHURCH, DAMNED, ALICE COOPER etc. Samplings of Vincent Price, song titles: "Tall Dark And Gruesome", "Dying to Meet You"... the whole bit. Not the worst thing I've ever had to listen to, actually, but pretty unimpressive in general. (RY)

(Vlad Productions, 1252B Dunberry Ln, Eagan, MN 55123)

THE INFECTIONS - "Kill..." LP

They thought I was crazy, but now they'll see! This platter delivers in spades. All the nattering nabobs of negativity have some crow to eat. "Don't you think it sounds like DEAD BOYS Lite?" asked Tim Yo. No, I don't fucking think it does and get the cum out of your ear for Chrissake. This makes the DEAD BOYS sound like the chopped liver they for the most part were (and, for that matter, has much more in common sonically with the "Murder Punk" comps). Don't get me wrong, I'd love to hold a rank (drive a Sherman tank) in the Greg Lowery/Rip Off backlash army, but this record is a classic for the ages, and that's that. (DD)

(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

INK & DAGGER - "The Road To Hell" CD

Brutal newschool HC. This sounds fucking great! Kind of thrash THREADBARE-ish. They dress in full corpse paint and robes to boot. Because of their ghoulish attire and sound a loose comparison to the MISFITS cross over years can't be avoided. (TJ)

(Initial Records, PO Box 17131, Louisville, KY 40217)

INRAGE - "Social Disease" CD

This is well done posicore in the vein of 59 TIMES THE PAIN from Sweden. If you like well recorded fast hardcore with lyrics about unity, feeling insecure, and showing your emotions, then check it out. (RC)

(Poisoned Youth Records, Vincent Van Goghstraat, 28, 2162 CJ Lisse, HOLLAND)

IVICH/E-150 - split EP

IVICH has played a quiet yet important role in defining the sound of '90s European modern hardcore. recorded in '95 this stuff still seems quite relevant. IVICH were one of the more relevant French hardcore bands of the '90s that has helped to breath life into what had otherwise been a stagnant French hardcore community. The attack on this recording is straightforward—solid songs with massive guitars and brilliant dischordant guitar playing at unrelenting speed. Hailing from Barcelona, Spain, E-150 play beautifully tight, extreme noise hardcore. fast and furious concise songs that are broken up with ambient techno dance noise. Excellent production for both sides. They're effort is well worth your time. (MK)

(Stonehenge c/o Christophe Mora, 21 Rue Des Brosses, 78200 Magnanville, FRANCE)

JACK KILLED JILL - "In Stereo" CD

Another good punk release by this band. The lead singer sounds like she's exaggerating her accent in her vocals but for all I know she really could be English. And after a few songs her snotty vocal style grew on me. The music is pop punk at times but not as extreme as GREEN DAY. Good production also makes this worth a spin. (MS)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

JOHN COUGAR CONCENTRATION CAMP/CIGARETTMAN - split EP

The JCCC side is hard rock-ish, including a MOTORHEAD cover - nothing special. CIGARETTMAN are one of the best Japanese bands, and their songs here deliver as always. Hiroaki's song is solid pop-punk. Chikako's song may be the band's best yet! It's very catchy and melodic, very original and her vocals are super. I got a copy of this last week and just keep playing it over and over. (MC)

(\$3.50 ppd: Liquid Meat, PO Box 460692, Escondido, CA 92046)



MUSIC REVIEWS

KEVIN K BAND - "Rule The Heart" CD

I thought this was a re-issue until the song about Tim McVeigh. Sounds like an '80s band with a '70s feel. Adds up to some good power pop with lots of intricate guitar work. Bonus tracks feature the Alan K demo with drum machine, keyboards and something SPRINGSTEENesque. (TB) (AOK Recordings c/o Kevin K, Suite 108, 9061 U.S. 19 N, Pinellas Park, FL 33782)

KOSHER - "The Truth Hurts" CD

Straight forward fast music with vocals that are just screamed instead of actually sung. (Not that screaming your lyrics is necessarily a bad thing.) Some of KOSHER'S songs have a ska sounding beginning, and I really don't know what that's all about because the rest of their music doesn't sound ska at all. In fact, it's pretty darn simple—just fast and melodic. Nothing new or special, but nothing bad either. (HD) (Kosher Records, 35 NW 350, Warrensburg, MO 64093)



KUCKSUCKERS - "Drive-In Classics" EP

This one reminds me of THE DWARVES when they went by the name BLAG DAHLIA. Post-hardcore mayhem leaning toward a garage sound, but not giving up on the punk thing. With song titles like "Fuck You" and "You Piss Me Off", I guess I'm just looking for something more. (CK)

(Frank Records, Box 103, 771 23 Ludvika, SWEDEN)

KUOLEMA - "Noise Not Music" CD

This is a obscure Finnish thrash band from the early '80s that had one track on a compilation and a limited cassette release. All the recordings are extremely raw, and at times rather unlistenable. I really question the relevance of a release like this. Why bother with such weak recordings of a band that most people have never heard of? I'm all for reissues, but you have to draw the line somewhere. (RC) (AA Records, PO Box 174, 11101 Riihimaki, FINLAND)

LAGWAGON - "Double Plaidinum" CD

Would you believe me if I said that LAGWAGON sounds completely different from NOFX and every other band on Fat Wreck Chords? Why not? A lot of punk™ music sounds similar to other punk™ music, but different. Regardless of how you choose to answer this question, let me just say that this is a good CD for those of you into NOFX and every other band on Fat Wreck Chords. Are you any closer to an answer? Wear dirty clothes, save quarters, and shop Fat. (JV) (Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690)

LATCH KEY KIDS - "Anytime, Anywhere" CD

More of that melodic, poppy hardcore that the kids all love. This falls on the Fat Wreck/Epitaph side of the fence, and is well done for that kind of thing, but not outstanding. They're good and fast though, and I bet they'd be good live. (AM) (1492 Records, 11523 Overbrook Ln, Houston, TX 77077)

LARRY - "Berkeley Scenester Scum" EP

The title track flicks a booger at the East Bay with such lines as "No more scenesters dirty looks, Wallet chains and pegged black pants, You're the ones who make me laugh." They keep this snotty attitude up throughout the EP and have mucho energy and harsh but still catchy punk songs. Good samples as well. (TH)

(Death Squad Records, PO Box 7623, Jupiter, FL 33468)



LINK 80 - "Killing Katie" 10"

LINK 80, the late LINK 80, fronted by the Nick Traina, late son of author Danielle Steel. What can I say? Ska-punk, definitely ska-punk. More punk than ska at times which isn't necessarily bad. Even a little bit of hardcore in there for the hooded sweatshirt brigade. Reminds me of a way thicker version of KNUCKLE SANDWICH, which is good. I like these guys. Their music is good, fun, and fast. I'll still give 'em the good review that they deserved. Buy it! (AT) (Asian Man Records, PO Box 35585, Monte Sereno, CA 95030-5585)

LOUDMOUTHS/SEX OFFENDERS - split EP

I hoped to spring some kind of "free beer = good review" bargain with the LOUDMOUTHS but I guess it'll have to wait until their tour is over. Two songs, "This Ain't No High School" and "You Better Keep Your Big Mouth Shut" (believe it!), tough, catchy and pissed off - all you could ask for, really. The SEX OFFENDERS aren't bad, just sort of the 'B Attraction' here, with one foot in the garage and another in the grave. Worth it for the LOUDMOUTHS side alone. (JH) (Main Squeeze Records, PO Box 45411, Kansas City, MO 64171)



MANDINGO - "Rock Like A Phoenician" CD

Pretty damn good release of snotty pop punk that was recorded live at some kids house. Though it plays through both speakers, this live recording suffers from that miserable, tinny sound that live recordings are so notorious for. Even so, it did not take away from their best track, "Cursing Authority", a catchy, anthemic little ditty. Horrible unreadable packaging written in what seems like White Out. Even so, I liked it. (CW) (Dirty, PO Box 6869, Glendale, AZ 85312-6869)

MEKMOR - "Punk Noz" EP

Raw, powerful punk rock with a violin. All the vocals are sung in French. This is kinda cool for novelty's sake. I kept thinking of Charlie Daniels in a beret ripping through "The Devil Went Down To Georgia". (MM) (Mass Productions, BP 287, 35005 Rennes Cedex, Breizh, FRANCE)

MUSIC REVIEWS

MEANWHILE - "Lawless Solidarity" 10"

Straight ahead, no nonsense grind punk from Sweden. There have been bands playing this type of sound with minor variations on the theme since CONFLICT in the early '80s. Back then, there was a statement to be made in having the music take a back seat to the message and politics. Unfortunately, many of the descendants of this political punk have focused more on the style and fashion of their predecessors. The importance of the message is too often lost and the result is a regurgitation with insincere lyrics, a lukewarm political message and lifeless music. This has lead to quite a glut of predictability and boredom amongst these type of bands. Fortunately, MEANWHILE manage to break this mold the overall feel of the record especially in the lyrics has a freshness that does not come off dogmatic or disassociated with the individuals playing the music. (MK)

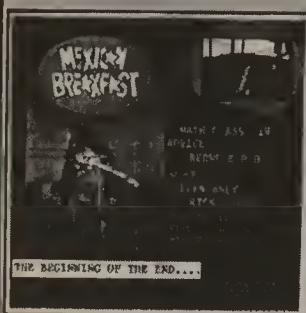
(Ignition Records c/o Sonic Rendezvous, PO Box 417, 1800 AK Alkmaar, HOLLAND)



MESS/22 JACKS - split EP

Okay, 22 JACKS sounds like it would be at home on the soundtrack to an early John Hughes film. That's a compliment, okay? MESS have a more basic whiskey-fueled punk sound similar to older GAUNT crossed with Chicago style pop punk. This 7" is a keeper. (JF)

(Last Beat Records, 2819 Commerce, Dallas, TX 75226)



MEXICAN BREAKFAST - "Math Class Girl" EP

This is a great five-song package of up-beat, sloppy, hooky punk rock, reminds me of THE BELTONES. The lyrics are about high school and Texas; I like it when people sing about local stuff. It's good. (GS)

(Jolly Ronny Records #3, PO Box 1301, Custer Rd. #202-170, Plano, TX 75075)

MISCONDUCT - "...Another Time" CD

Every month it seems that I get one cd that just knocks me off my feet. This is Swedish hardcore with an old school New York twist. A bit of AGNOSTIC FRONT, GORILLA BISCUITS, and youth crew action! Fingerpoints, and steady breakdowns give this a nice balance. This is pretty good kids, now go and check it out. (LU)

(Bad Taste Records, Stora Sodergatan 38, 222 23 Lund, SWEDEN)

MONSTER TRUCK DRIVER - "This Germ" EP

Has anyone noticed how fucking constantly great Beer City Records' bands are? This holds true with them making the hit picks. Solid, powerful, fist raising punk rock. Could drive ya in to a little punk rock frenzy. (TJ)

(Beer City, PO Box 26035, Milwaukee, WI 53226)

MONO MEN - "Have A Nice Day Motherfucker" LP

Okay, I had to really put this one through the test being that this is the first ever MONO MEN record I have ever reviewed.... so here I am, lying in bed with my boyfriend, naked, with this new album cranked up really high.... we tried kissing and stuff to side one but the passion just isn't there, we're both still just laying here, limp dicked!!!! Okay, time for side two; shit, I'm really trying to give this record a chance.... still, not even a semi-erection in either of us.... this is looking very grim folks!!!! At last, the record is over and there was no sex!!!! What the fuck's up with that???? A rock n roll record that doesn't get my love juices flowing???? That's not a very good sign for me, my boyfriend, or any of you people at home.... but don't take my word for it, go ahead and buy the record and take the test for yourselves.... don't say I didn't warn you!!!!!! (SW)

(Estrus)

MR. T EXPERIENCE - "Revenge Is Sweet And So Are You" LP

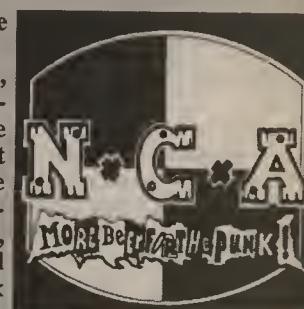
This long awaited new MR. T surely won't disappoint their fans. This continues in the more pop direction they've taken since becoming a trio. Personally, I find this a decent toe tappin' listen but I've always had a limited tolerance for bands that try to be funny since the jokes get old kinda quick. Great production from KEVIN ARMY as usual. Not a release I'd push on anyone but then again I wouldn't need to. (RL)

(Lookout)

N.C.A. - "More Beer For The Punk" EP

Aside from the sloppy, drunken, beer bottle clinking intro and outro, N.C.A. cranks the Marshalls and pumps out straight ahead hardcore. Even with the gruff French vocals in British accents, N.C.A.'s not very original, but their sound is big, full, and captures that classic AC/DC mix when slowed to mid tempo or during one of their tasteful guitar solos. Tight EP for a bunch of drunks. (HM)

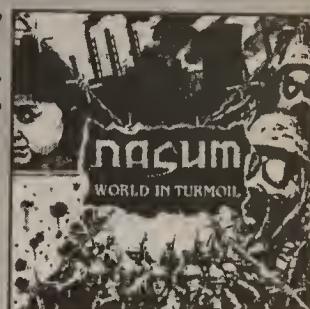
(Mass Productions, BP 287, 35005 Rennes Cedex, Breizh, FRANCE)



NASUM - "World in Turmoil" EP

Veterans of a split with Boston's PSYCHO (Ha ha - who isn't??!) get the proper treatment, and stand on their own. Sixteen songs of torturous distortion - there's hardcore in there son, and it ain't pretty. As you'd guess, they keep the throttle pinned most of the time - shifting often enough to prove they're capable, but choosing speed over polish. This is the stuff I really love - overdrawn, overdone and without any socially redeeming hangups - hardcore you either love or hate. I'm definitely entrenched in the first camp. (TM)

(Blurred Records, 482-1 Naka, Kambara, Ihara, Shizuoka 421-32, JAPAN)



MUSIC REVIEWS



NECK-TIE - "Wake Up" EP

Up-beat and funny pleas for nuclear war and a conspiracy theory about the C.I.A. This is silly and fun, a good four song release. (HD)

(\$3 ppd: Pop Smear Records, PO Box 1384, Silverdale, WA 98383)

NO COMPLY/DYSLEXICS - split EP

NO COMPLY, with "Dead", offers up the shortest song I've heard all day—which seems to be about ten seconds long. Their guitar-heavy music is quick and fun to listen to. THE DYSLEXICS play three well written head boppin' tunes. (HD)

(Samor Records, PO Box 3306,

Alhambra, CA 91803)

NO REASON - "Walk Away" EP

You may be aware that there is a revival of the youth crew sound on the East Coast. You may also be aware that a large portion of the bands are extremely by-the-numbers, generic, and just plain tired. NO REASON definitely have the youth crew influence, but they also have a shitload of energy. It's hard to keep still when listening to this, so no complaints here. Personal lyrics which have (thankfully) no mention of "Hardcore Pride"; though they do touch on the issue of betrayed trust. The lyrics don't make it clear, however, why they chose to put pictures of former pro skater Mark "Gator" Rogowski and an article detailing his most infamous criminal act on the cover of their EP. (TH)

(Immigrant Sun, PO Box 421, Buffalo, NY 14223)

OBLIVION/GODS REFLEX - split EP

This is pretty much I have come to expect from Johanns Face records. Fast, irreverent pop punk that's occasionally brilliant and occasionally a waste of vinyl. OBLIVION provide the former, and GODS REFLEX the latter. GR are just not very distinguishable from any of the other bands in the ever growing snot pop punk ghetto. OBLIVION, on the other hand, add new vocabulary to this worn out genre with their inventive arrangements and undeniable charm. They just have a nice feel to them. Worth getting for the OBLIVION side. (BG)

(Johanns Face Records, PO Box 479164, Chicago, IL 60647)

THE OBLIVIANS - "At Melissa's Garage" EP

A bunch of guys (Walter Daniels, Jeffrey Evans, and the OBLIVIANS themselves) in a garage, blues, country punk, rock'n roll, band playing covers, including a BIG BOYS song. A little tribute to their influences I guess. I liked the BO DIDDLEY song, and although they're not the CRAMPS, you can still enjoy this. (EC)

(Undone, PO Box 4012, Austin, TX 78765)

OCHRE/LEFT FOR DEAD - split EP

Both bands have that heavy, dirgy, metallic '90s hardcore sound that will knock your socks off. Sometimes bands like this are more metallic than the metal bands that are listed as defining the 'metal' sound. Kinda like if SLAYER, RORSCHACH and OTTOWA all had a sleepover in Ontario Canada. Get this and fucking bang. (MW)

(Phyte Records, PO Box 14228, Santa Barbara, CA 93107)



OHEISVASARA - "Vapaan Likumisen Kirous" EP

Beer City Records, as far as I'm concerned, has three things going for them: 1) consistent PUNK releases 2) lots of releases by international bands 3) Duane Peters is on their skateboard team. This release fits into the first two categories; OHEISVASARA is a quick paced punk band from Finland. There is a good dose of gloom in the songs and it only slows down the pace of one of the tunes. The male/female vocals screamed in Finnish with a strong political slant makes this a group to keep an eye on. (TH)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)



ONE SIZE FITS ALL - "I Against The Rule OK?" EP

This EP will chew you up, take you on a wild ride, and then shit you out. A pathetic, quivering, pile of poop, begging for more, that's what I was after listening to this. Fast, insane, some garagey guitar riffs, and the singer sounds like a Japanese Darby Crash. Cool cover art and insert comics, too, and they look like they might even be fine. What more could you want, you greedy fuck? This is it. (JN)

(Doh-Doh Records, "K-Club" Honmachi 2-1-21, Palms Bld BF, Kochi City 780, JAPAN)



PACHTER DER WEISHEIT - "Hass" EP

This record kicks off with a noise rock intro, then quickly moves onto some aggressive thrashy punk with a unique edge. Left me wanting more. (TB)

(107% Politisch Korrekt, J. Hitzschke, Holtenauer Str. 51, 24105 Kiel, GERMANY)



MUSIC REVIEWS

LES PARTISANS - LP

I've never been too familiar with oi in general... I was into NABAT and COCKSPARRER but I couldn't get into the soccer mentality of some skinheads. LES PARTISANS are a decent band worth checking out if you're into this. They say it doesn't matter if you are white or black yellow or tanned, as long as you're a skinhead, you're OK. So what about me? What I am doing here giving these guys a good review? (EC) (Teenage Rebel Records, Wallstrasse 21, Dusseldorf 40213, GERMANY)

PEECHEES - "Games People Play" LP

Like their last record "Do The Math", "Games People Play" is hit and miss. When the PEECHEES hit, they rock, and I do mean rock! Unfortunately, when they miss they appear as a band that wants to be something they aren't. Still, this record is worth owning. (JF) (Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

THE PEEP SHOWS - "Speed Demon 1000" EP

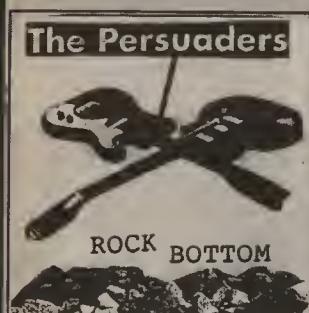
This record proves that lyrical content is secondary to music. I had no idea what the vocalist was singing and it didn't matter because the powerful noise behind him is what this band is all about. Loud guitars, hard drumming and even a few guitar solos that say these guys have a metal background make for a great record. Never heard of these Swedish rockers but they are now logged into my memory. Buy this now! (MS) (Speed Demon 1000, PO Box 103, 771 23 Ludvika, SWEDEN)



PERIOD PAINS - "Spice Girls" EP

On the title track, the four girls from PERIOD PAINS do a long-overdue hash-job on UK's most over-publicized girl-poppers, a basic mid-tempo protest-punker that could have been a whole lot nastier; tunes like this work best when there's potential for libel. The pair of tunes on the flip are forgettable tunes in the early VICE SQUAD vein (circa first LP). A little below average. (SS)

(Damaged Goods, PO Box 671, London E1T 6NF, UK)



PERSUADERS - "Rock Bottom" EP

Ah, the irrepressible King Louie. You may know him from his excellent single with the HARAHAN CRACK COMBO, his involvement with the ROYAL PENDELTONS, or the IMPALA song that bears his name. He's back for more, this time stompin' out some extra trashy, raw fucking rock n' roll.

There's the two guitar and drum attack that fans of the OBLIVIANS will appreciate. And remember, "I ain't got money for you, I ain't your daddy." (TH) (Splitsville, PO Box 750927, New Orleans, LA 70175-0927)

POLICY - "Dead Kids Can't Skank" EP

Imagine, if you can, a more nerdy hardcore version of SCHLONG. These songs manage to incorporate—with some rather eclectic changes—pop punk, ska, hardcore, '80s power rock, and ethereal alternative college rock all with their own unique brand of geekiness. The production and musicianship are surprisingly good. From the pictures on record they appear to play naked. Their turn-ons include eating good vegan food and masturbation, an interesting combination. (MK)

(Defenestrate Records c/o Cory Kilduff, 804 Mt Vernon, Richardson, TX 75081)

POLITIKILL INCORECT - "Punk Rock Girls Are Easy" EP

Rocking punk from Toronto, Canada. Dual female and male vocals do a nice job trading off pissed lyrics about sexism and abusive relationships in the punk rock community. The music is upbeat with some riffs that border on the hard rock side of things, but overall it complements the strong vocals well. They manage to come up with some solid songs that aren't necessarily limited by predictability. (MK) (Outcast Records, 689 Queen St. West, PO Box 178, Toronto, ON, M6J1E6, CANADA)

THE PROMS - "Bubble Bath" EP

This Ohio outfit plays bubble-gum punk on your basic themes - girls, spiking punch, getting crushes on TV icons... They're undeniably catchy, and the powerchord guitar helps eliminate stomach cramps from pop-damage (all the songs have vocal choruses with as many as three harmonies piled on top). Maybe the problem could have been manageable if they didn't sing in falsetto all the time; in the meantime, I'd suggest testosterone therapy for the band before it's too late. Okay for the style; the first 500 is pressed on lipstick-pink vinyl. (SS) (Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)



PURPOSE - "What's In Worth" EP

I must admit I was scared when I saw the X's on the back of the hands and the "dare to keep kids off drugs" t-shirt on the cover, but my ears heard a good straight forward hardcore band. Four songs that are not overly preachy, which tends to cause me to keep my distance from the annoying straightedge scene. I'd keep my eyes on these New Jersey guys because their time in the spotlight will come. (MS) (Special Forces Records, 10 Garvey Dr, Jamesburg, NJ 08831)



MUSIC REVIEWS

RAN-CORE - "Papalagi" EP

At times they remind me of a great early Italian punk band circa '82-'83 named PEGGIO PUNX, and at times they sound so "I've-heard-it-before". This is their first single so hopefully they'll get better. (EC)
(Hated Youth Records c/o Monfredin, Via Brione 9, Condino 38083, ITALY)

RANCID VAT - "Blobs Have More Fun/Tattoo Boogie"

Here we go... This is the real deal. This is the reason I still drive and hour and a half to MRR every month to do reviews, since my recent relocation to Santa Cruz, Cal. You don't get this shit in surf town, daddy. Chances are slim-to-none my fave scumpunk bands would ever play there when they rarely even play in SF, but at least I'm still in the loop. Another great drunken boogie punk release. Love you dogs!!! (RY)
(Brilliancy Prize Records, PO Box 31686, Philadelphia, PA 19147)

the RANDUMBS



THE RANDUMBS - "Seven Inch" EP

One thing I liked about this band right off was that even though it's obvious that they like Boston punk™, they don't sound exactly like a Boston band. At times they even sounded a little like JON COUGAR CONCENTRATION CAMP. THE RANDUMBS are melodic without being lame (i.e. pop). (JV)

(Radio Records, PO Box 1452, Sonoma, CA 95476)

RAT PATROL - "Painkiller" CD

This band isn't bad, but I'm having a hard time putting my finger on a solid description. It's fast, fairly generic hardcore. Slow parts, then fast parts, vocals done in time with the drums... Every once in awhile it hits a good BATTALION OF SAINTS thing and, judging by their lyrics, I'd say they've got a good grasp on their pertinent local social issues and American culture, which is impressive for a band from the Netherlands. It's good, but not life changing. (PB)
(De Konkurrent, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

REAL SWINGER - CD

Here's an Italian band that wears its pop-punk heart on its leather jacket. Sing! Sing! More songs about broken hearts! "Thorazines" is a really good song, but many of the others tend to blend together due to the samey-sounding guitar sound. Speed without impact, it's tough to taste sugar at 100 mph, ya know? I'll compare them to some band now... (RW)
(VML Records, PO Box 183, Franklin Park, IL 60131)

REGISTRATORS - "4 Vibrate" EP

You can't go wrong with a REGISTRATORS record so I don't even need to tell you how cool this is. What is different, and very nice, are that these songs are more melodic so you get to see another side to the band. You still have the great manic guitar playing and punk vocals, but it's not totally blasted at you though I wouldn't go as far as to say these are ballads cos they're not. (CK)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155, JAPAN)

THE REPELLENTS - CD

A sixteen song release from the makers of the worse live recordings series, VML-Records. This is a solid release of somewhat typical So Cal melodic pop complete with guitar noodling leads and annoying sing a longs. I'll pass. (CW)
(VML, PO Box 183, Franklin Park, IL 60131)

RHYTHM THIEVES - "Night Drive" EP

Slovenian garage-punk with yet another gravel-for-vocal-chords singer that brings up images of POISON 13 and even the LIME SPIDERS, yet more minimal and definitely looser than either of those two bands. Not your real fast garage stuff, but still cool in its slower, thudding rootsiness. CHUCK BERRY riffs and non-Marshall amp guitar tone abounds including old-timey like yelps and stuff. Pretty damn hep fun shit this. Give it a spin willya? (JY)
(Radio Student, Cesta 27 Aprila 31 Blok 14 SI, 1000 Ljubljana, SLOVENIA)

RIOTGUN - "Even Out The Odds" EP

This is a good mid tempo melodic punk rock 3 song EP. The cool alternating vocals and an acoustic guitar part at the beginning of "Face The Lies" brought to mind HÜSKER DÜ. Worth picking up, hope to hear more from these guys. (MM)
(PsychoTribe Records, PO Box 7273, Fullerton, CA 92834)



ROOM 41 - "Eternal You" EP

Well, well, another fucking great Japanese rock 'n roll band buzzzzing along in the fine TEENGENERATE 'tradition'. I'd compare these guys also to BOU SOU NEZUMI, the PLUGZ and the RETARDOS. You know the drill ... great catchy shit with sneering vocals that whip along and carry your hopes for rocking punk for another couple weeks ... until the next great 7". (RW)
(Lilies Records, 3-2-13-305 Kounan Kounan-Ku, Yokohama City, Kangawa, JAPAN)

THE RONDELLES - "He's Out Of Sight" EP

This was completely painful to listen to. A BRATMOBILE patterned trio, with squeaky vocals and squeaky toy keyboards, recorded through a Mr. Microphone. My dog was crying, I was holding my head in torture. But hey, it's punk rock, you know, DIY, all that stuff. No one ever said it was gonna be "easy listenin'". One song, "Indication," is snappy, and similar to STA-PREST but nowhere near that band's originality. I'd say see them live. (GS)
(Grist Milling, PO Box 771402, Lakewood, OH 44107)

MUSIC REVIEWS

RUBBERNECK - "Victim" CD

Once again I'm fooled by the cover art on the CD. I'm thinking this is gonna be some psychobilly stuffin'. But when I play it, it's like LAGWAGON. Now, I have nothing against this band and I have nothing against LAGWAGON. Hell I don't even know what I'm sayin! There's something there. I just don't like bein' tricked! Anyway, this CD is great! Thirteen fast and furious songs that could easily find their way onto a Fat Wreck comp. If that sounds appealing to you, then get it dummy. (AT)

(Overall Records, 156 Hart St. #4, Santa Monica, CA 90405)



THEE S.T.P. - "Johnny Danger" EP

They look like THE KNACK and sound like the RAMONES. Two songs are loud, fast and short and the vocals improve as you play the single. The flip side has one longer song, nothing too memorable. (EC)
(Prendin, Via Montenero 6, Arona 28041, ITALY)

SAMIAM - "The New Red Years" CD

A UK collection from this local combo's New Red Archives releases. Nothing unreleased and the song selection isn't worthy of "greatest hits" status but during the hoopla of the GREEN DAY/East Bay mania this was the only local band I'd go out of my way to see. An influential band that sounds even stronger in light of all the imitations around now. (RL)
(Golf, Unit 15 Bushell Business Estate, Hethercroft, Wallingford OXON, OX10 9DD, UK)

SATURDAY SUPERCADE - "It's Cool To Not Do" EP

Mildly entertaining punk, in a more metallic pop style. They have some good hooks and occasionally funny lyrics, but the fake English accent has to go. Not all that original, but not all that bad. (BG)
(Whitehouse Records, 830 Bayer Wissman Rd, Lanesville, IN 47136)

SEEIN' RED/CATWEAZLE - split 10"

What can I say about SEEIN' RED except fucking unbelievable! They continue their dominance over punk with this searing attack of 11 rage filled songs. They just keep getting faster and faster. They even toss in a cover of "Party With Me Punker" by the MINUTEMEN. All I can say is I hope their sparsely attended show at Gilman Street isn't a true measure of how clueless punks really are. CATWEAZLE hold their own with politically charged hardcore that at times reminds me of SICK OF IT ALL. There is lengthy explanations for all of their lyrics, and a listing of the addresses, publications, and websites of all their favorite political groups. This is an essential addition to any collection! (RC)
(Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, HOLLAND)

SESSO KRIMANALE - "Just To Tease You" EP

Amazingly efficient use of vinyl here. Six songs on seven inches at 33rpm. I don't have many other good things to say however... "I Rape and Tease You", what the fuck kind of song title is that?!! You could blame the language barrier, they're Italian, but that's beyond stupid... I'm afraid this attempt at macho punk fails both musically and aesthetically. Tries to sound like PLEASURE FUCKERS, but doesn't. Whatever... (RY)
(Krakatoa Records, V. Manzoni 12, 20090 Opera (MI), ITALY)



THE SEWERGROOVES - "Dead Letter River" EP

Metal flavored, guitar driven stuff from Sweden. Real good too, a nice deviation on all the RAMONES derived poppy stuff that once came from that area in excess. This is the best thing to come my way from that area since PUFFBALL. Heavy man, like the Aussie Au-Go-Gostuff, but slightly more slick, less tough. (RY)
(Low Impact Records, PO Box 475, 70149 Orebro, SWEDEN)



SHARPEVILLE/SANCTUS IUDA - split EP

This is one of those records where the political relevance outweighs the musical content. And that isn't a negative statement on the bands. Both bands hold their own with great mid-paced punk full of raging distortion. I especially enjoyed the classic punk style of Poland's SANCTUS IUDA. What sets this apart is both bands overall devotion to anarchy, with address listings of various anarchist groups and multiple translations of their lyrics. They even encourage people to copy this record, stating "free music, free people." Excellent release. (RC)
(Bertie, Box 115, 15662 Bialstok 26, POLAND)

THE SHITLICKERS - "1982" CD

Fast destroying noisy chaos like DISCHARGE but with far worse sound quality. Hands down the worse lyrics EVER written. Sample from the song "No System Works": "No system works. Oh yeah. No. No system works". And that's the entire song! This CD is 3 of the 4 songs from their 1982 7" plus 5 more songs. I'm not sure if these are different versions, seeing as how both this CD and the original 7" have hideous sound quality. (PB)
(Distortion Records, PO Box 129, 40122 Gothenburg, SWEDEN)

MUSIC REVIEWS

SHOCK TREATMENT - "We're Back Home" CD

These guys have a real interesting sound. It's something like a cross between FUEL and ARTICLES OF FAITH. I only wish they had the smarts not to publish their lyrics. Very high cliche factor, if you know what I mean. Otherwise, the music is played with anger and precision. It has a dark post-punk feel to it. They would be damn great if only the singer took some creative writing courses (or sang in his native Italian, instead of bad, broken English). (BG)

(Rumblefish Corp, Via G. Giusti 93, 72015 Fasano (BR), ITALY)

SHOPLIFTERS/KILL THE MAN - split EP

The SHOPLIFTERS are fast and mean, with dueling male/male yelling about our messed up society here in the good ol' USA. Charged with energy and determination, the SHOPLIFTERS, seem ready to shove their music down your throat. KILL THE MAN WHO QUESTIONS might actually be more pissed off than the SHOPLIFTERS. They start off by attacking the huge anti-PC movement going on in the punk scene right now. Their fast, powerful, aggressive music with dueling female/male yelling is awesome. So much energy for your buck!!!! (HD)

(Shoplifters, 901 Maple Ave, Wilmington, DE 19809)

SHOTWELL - "Celery, Beef, And Iron" CD

Um, I don't know what to say about these guys. I like the title. I like the music, but I'm kinda stuck on who they sound like. I guess that's a good thing right? To have your own sound I mean. If I had to name a band that they remind me of, I'd say they remind me of the CULPRITS, but more punk. Twangy guitars, loud and clear vocals, good bass and drums, and fifteen songs! It's a bargain! I recommend that you just buy the shit and figure it out who they sound like for yourself. It's worth taking the chance for. (AT)

(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

SHOWER WITH GOATS - "Oh Oh A Go Go" EP

This is pop punk but this is pretty raw, which is cool. Almost like an up-tempo CRIMPSHRINE or maybe SCARED OF CHAKA. Actually, I'm pretty into this. Fast, raw, catchy tunes with some cool riffs especially on "I'll Be Gone". A top ten-er for sure. (RL)

(Evilash Records, 6909 Sunrise Terr, Coral Cables, FL 33133)

SHROOMS - "5 Years Of Anxiety" EP

Decent up-tempo pop punk in the Dr. Strange/ZOINKS vein. The song "Two Wrongs" stands out amongst the three. Nothing original or essential but still decent. (RL)

(Cool Guy Records, 10140 Gard Ave., Santa Fe Springs, CA 90670)

SICK THINGS - "Sounds Of Silence" CD

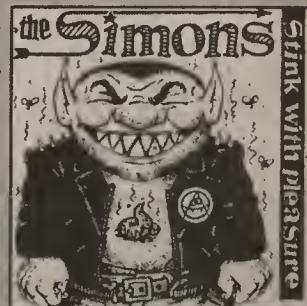
Here's my fourth attempt to do this CD some justice. The over-used phrase 'raw-as-fuck' is the only way to describe the sound of this Aussie band circa 1980 or so, who used the grinding axe-sound of one Mick Turner to produce garbled chainsaw anthems of unsurpassed unpleasantness. "I Like Pills", "Committed To Suicide", "Police". No surprise, then, to learn that several members of this group will not be collecting pensions with the rest of their contemporaries. The VICTIMS maybe wrote catchier punk rock songs but this is the most brutal stuff I've heard from Australia, period. Look for the Ralph Steadman-like cover art at your local CD Mart. (RW)

(Au-Go-Go, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

THE SIMONS - "Stink With Pleasure" EP

Forced juvenile humor with awkward rhymes over never-ending tired riffs are the SIMONS' charm. Their punk rock song about Snoopy and the Red Baron is right up there with having Ziggy or Family Circus lyrics. This reoccurring theme of having fun riding bikes, surfing, drinking, or hangin' with Woodstock gets tiring after heavily repeated choruses. I guess I either don't like fun or I'm too fat and old for this highly absurd goof-core. (HM)

(Bellaforte Records, Eyachstr. 34, 7032 Sindelfingen, GERMANY)



THE SIRES - "Rule!..Okay?" EP

THE SIRES fall on the side of the fence inhabited by THE HIGH-FIVES, THE SMUGGLERS and others of the garage-pop ilk. Speedy, clean guitar riffs backed by weak drumming and overwrought vocals, tightly played and well-recorded. Not bad at all, and entirely listenable, it just comes off slightly bland for all of its supposed and implied furor and energy. (CH)

(Twist Records, 6 Le Petit Close, Rue de Marais, Vale, Guernsey, GY6 8AZ, C.I., UK)

LOS SKARNALES - "Vatos Rudos" CD

Basic skacore from Texas. Good horn section, keyboards, and some MIGHTY MIGHTY BOSSTONES riffs. Spanish lyrics really stand out. (TB)

(Pinche Flojo Records, PO Box 431212, Houston, TX 77243)

THE SLAP HAPPIES/WALTER KRUG - split EP

THE SLAP HAPPIES play a cool brand of mid-tempo pop-punk that also seems to borrow from some of the cool British pop bands of the eighties (JESUS AND MARY CHAIN?). Also reminds me of a cool 7" BIG DRAG put out a couple of years ago. WALTER KRUG play in a similar style, though I'd say they're more punk-pop than pop-punk - catchy pop songs that emphasize the vocals, but have just enough grinding guitar to keep it going. Recommended. (KK)

(Melted Records, 21-41 34th Ave. #10A, Astoria, NY 11106)

MUSIC REVIEWS



HOLLY
TION

"She's A Machine" and do it justice. If you're a SMUGGLERS fan you won't be disappointed, so spend a few bucks and enjoy! (MS)
(Lookout Records)



month. I look forward to more. (CK)
(Grist Milling, PO Box 771402, Lakewood, OH 44107)

SNUFF - "Caught In Session" LP

I can't believe it's been almost 9 years since this breath of fresh air first graced my ears via the airways of BBC Radio 1 and Mr John Peel. SNUFF were the greatest new band of the time and this session (on side A) blew me away then and is still great now. The B side, a session from December 1994, features their newer stuff, which still stands head and shoulders above most other melodic punk around today, although still doesn't match their earlier freshness and energy. SNUFF rule, you know it and you're going to get this. (AM)
(Vinyl Japan, 98 Camden Rd, London NW1 9EA, UK)



(Devarec Records, 1-21-7 Asagaya-Kita Suginami-ku, Tokyo, JAPAN)

THE SMUGGLERS - "Buddy Holly Convention" EP

British Columbia's finest satisfied me completely! From beginning to end, this four song EP will rock you! No surprises here but the usual fun and positive energy that will make your body move whether you're standing or sitting. "Melee in Madrid" is worth the purchase alone. They cover THE BYERS'

SOUL SEASON/PETROGRAD - split CD

These two German bands have almost nothing in common, except a good sense of dynamics and energy. SOUL SEASON play in a plodding '70s hard rock meets punk style, which might intimidate some of you readers, but not me. I'm up to the cock rock challenge, and SS do it with authority. PETROGRAD do a more fuzzed out, sped up HUSKER DU type thing. They also incorporate SNUFF style hyper harmonies to spice things up. Well worth searching for. (BG)
(Skunk Records c/o Diff, 83 Rue De Kayl, L 3514 Dudelange, GERMANY)

SPACE COOKIE - "Your CD Collection Still Sucks" CD

Band hailing from Georgia with a CD of 16 tunes including some previously released 7" material. These guys have a lot of the young STIFF LITTLE FINGERS in them along with a knack for hooks and a sack full of modern influences that imparts a certain '90s "rockness" (no irony here from me!). Imagine ROCKET FROM THE CRYPT doing "Inflammable Material". Some really good tunes performed with spirit and verve, I do believe these guys have a good thing going and would actually look forward to hearing more stuff. Honest! (JY)

(Reservation Records, PO Box 73714, Athens, GA 30604)

THE STATICS - "Punk Rock and Roll" LP

I've had THE INFECTIONS LP on my turntable so much that I keep forgetting about this one. I don't mean to, it just happens. This is the best thing THE STATICS have done. The guitars are more forceful and faster, but there's still that novel quality to the lyrics and vocals. Maybe it's the production, maybe it's the guitar lessons. I don't know and I don't care. This is one great record. How cool is it to sell your soul to the ROLLING STONES? (CK)

(Rip Off Records)

THE STATICS - "Sold My Soul" EP

We haven't heard anything from THE STATICS for a while, and it appears from the record cover that perhaps it was because of a lineup change. They've changed drummers a couple of times before, but now it appears they've lost Diane, the bass player. That's unfortunate, but musically it's still the same stuff. SUPERCHARGER-type punk rock and roll with no frills. (CH)
(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

THE STATICS



Sold My Soul

THE STRIKES - "Zu Dumm Fur Diese Welt" LP

Hard to nail these guys down. This German band mixes many styles of punk and ends up sounding very '90s. Hardcore, pop, goth, ska, etc. (TB)
(Teenage Rebel Records, Wallstr. 21, 40213 Dusseldorf, GERMANY)

MUSIC REVIEWS



STRAIGHT FACED - "Revolve" EP

Saw these guys a few weeks ago, and wasn't too impressed with them live. I was ready for disappointment with the EP, but amazingly enough it sounds pretty damn good. STRAIGHT FACED encompass old school hardcore with a bit of punk, and new school hardcore thrown in there for good measure. A slight

compression of H2O, and REDEMPTION 87 can be made, but STRAIGHT FACED are not a rip off band by any means. "Revolve" is the best song on this, and I recommend buying this just for that. I think I might give them a second chance for a live set as well. (LU)
(Hostage Records, 7826 Seaglen Dr., Huntington Beach, CA 92628)



STROMBERG POLKA - "Skinhead" EP

A reissue of some Kraut boot-boy boozwah from the '80s with an extra track from '91. The songs kinda drag without the oooh-ah alcohol-induced buzz that the best street-type rock gives off like morning-after bar fumes. A minor trifle. (RW)

(Teenage Rebel Records, Wallstrasse 21, Dusseldorf 40213, GER-MANY)



SUBJECT MAD - "3 Funny Kids" EP

Fast, wiry, loose tunes reminiscent of early AOD with the exception of the "Mr Boss Man...." ska grooves in "Janitor Boy". These 3 funny kids have some silly lyrics and seem to know not to force it. Their "Punk Rock Race" tune (where the jocks tuck in their freshly pressed punk rock t-shirts and the JV cheer is the latest punk

rock tune) is their sole genuinely hilarious effort. Pretty cool. (HM)
(Dirty Records, PO Box 6869, Glendale, AZ 85312-6869)



SUBJUGATED - "Up The Punx" EP

Not bad, not bad at all....fast and punk as fuck, SUBJUGATED are pretty rockin'. Normally I am not into this realm of music, but not only are they punk as fuck, they have a consistent rhythm, and actual talent. Lyrics have a bit of personal and politics which is an even mix. Not bad. (LU)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

SUGAR SHACK - "Five Weeks Ahead Of My Time" LP

I should have known when I saw the producer's name, Tim Kerr, that this was a garage record, but I swear I recall a SUGAR SHACK without a thread of garage in their sound. Either this is a different band or quite an improvement (of course me being a huge fan of garage would think this). As Tim Kerr's name promises, you'll hear the nasty sound of any great Austin, TX garage band. I swear Tim even tuned their guitars to have just enough feedback to create that raunchy blues sound he loves so much. (MS) (Estrus Records)

SUPERCHARGER - "Supercharger" LP

It would be difficult, if not impossible, to write a review of this record based solely on its musical content for two reasons. First, the record came out in 1991 and has had a profound effect on the style and sound of countless bands since. To find a person in the burgeoning punk and garage scene of the present day who has not heard it and loved it would be unlikely. (To find a modern European "trash-rock" band who has not appropriated almost their whole act from SUPERCHARGER would be a huge task, indeed.) Secondly, I'm very wary when I see reissues of records by deceased bands. All too often the details of rights and payments are ignored by crafty label owners or bootleggers. To his credit, this time Dave Crider secured permission from *all* the ex-members of the band before putting the record out. Included are two extra songs from the very first live recording and slightly changed cover art. This record remains a true classic and deserves to be heard again and again. (CH) (Estrus Records)

THE SUSPECTS/VIOLENT SOCIETY - split EP

The SUSPECTS are my favorite here. Both bands are good, but you know how it is with a split EP - you have to like one more than the other. It's a good match-up, though; both bands being of the East Coast '80s hardcore variety. What makes this to my liking is the clear vocals, and tunefulness of both. This is what separates the "good" from the "grind" in my opinion. Obviously, everything that falls into my basket here won't necessarily be right up my alley, but this is absolutely worthwhile, real, fast, angry... good punk rock. (RY)
(C. I. Records, 739 Manor St., Lancaster, PA 17603)



TERMINAL DISGUST - "The Price Of War" LP

Following closely to the schematics of DISGUST and EXTREME NOISE TERROR, with a dash of P.C. militarism from MASSKONTROL or AUS ROTTEN, and here you have it. The production is fair, kinda tinny, not as full sounding as I usually like this sorta thing. The packaging is extravagant, a 2xLP gatefold sleeve with a centerfold collage of their friends and a DISORDER cover for bonus punk points. (PB) (Mind Control, 1012 Brodie St, Austin, TX 78704)

MUSIC REVIEWS

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TERVEET KADET - "Doomed Alien Race" CD

Have been wishing these guys would just hang it for their last couple records - I'm not sure if it's entirely fair, but that impression hung with me as I listened to this as well. For how important they were in their 'day', what they've done in the last six or seven years does nothing to enhance their reputation. Formulatic, metal tinged hardcore. Nothing exceptional once you're past the name. (TM) (Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND)



THINGS I HATE - "Double L" EP

This record is so fresh! If I had to commit, I'd say it's early X sounding, not in a sense of being a ripoff, but because there's some really intriguing guy and gal vocalizing, and some superfast songs that are not all bassy and over-produced. It's sharp and angsty and punk as fuck, but definitely something you're not sick of already. Get it! (GS)

(Severance Records, 2736 SE 27th Ave, Portland, OR 97202)



TOMORROW'S GONE - "Faded Grey" EP

I'm so happy to see some vinyl out on this "on again- off again" L.V.H.C. (that's Vegas band. Though rumor has it that a debauched tour ended this line-up, they just might hold on to what they have. Their CHAIN OF effluence that doesn't take away from their own sXe type thing. Production sounds great

you can hear all instruments but each part sounds good and raw like a hardcore band should. (TJ)

(Element, 6142A N. Compton, Indianapolis, IN 46220)

THE TONE DEAF PIG-DOGS - "Too Early To Tell..." EP

Crazy, goofy, fun, and a PRINCE cover! What more could you ask for? This is awesome! THE TONE DEAF PIG-DOGS sound a lot like how I imagine the BANANAS would sound if they were ever sober enough to play their songs. If you can't imagine what that sounds like, it sounds like fast fun punky music, and that's just what this is. (HD) (Hospital Records, 812 Holcolmb Bridge Rd, Norcross, GA 30071)

THE TONICS - "Looking For The Good Times" CD

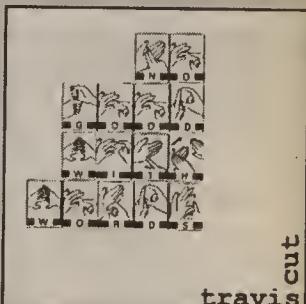
Good, clean fun delivered with spunk and enthusiasm by these aged Canadian punkers. This dreamy '60s flavored pop surf rarely delves into dissonance or distortion, with heavy organ and guitar reverb flowing freely. You'll be disappointed to find out that "Stupid Girl" is really "Scooter Girl", but their instrumental "Battlestar Galactica" is a superior twirling kaleidoscope of innocent energy and the forte of this keenly arranged disc. Trivia buffs note: the special hidden track sounds like a bad outtake and isn't worth the effort. The TONICS would be bitchin' for teeny bopper beach parties, but anyone easily nauseated by pop should avoid them at all costs. (HM) (Lance Rock Records, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

TOTAL FURY - "Spring Thrash" EP

This Japanese band has the "Skins, Brains and Guts" SEVEN SECONDS sound nailed down. Fast and thrashy yet very catchy, with tons of energy. Thirteen songs, so you're definitely getting your money's worth. (RM) (Dan-Doh Records, Honmachi 2-1-21, Palms Bld BF, Kochi City 780, JAPAN)

TRAVIS CUT - "No Good With Words" EP

Another great release from this UK pop punk outfit that can be lumped in there with CHOPPER and SKIMMER in the quality and sound department. This stuff needs to catch on bigger over here since the US pop punk scene needs a bit of a kick. Recommended as usual. (RL) (JSNTGM Records, 51 Southbourne Rd., Blackpool, Lancs, FY3 9SH, ENGLAND)



TRUNK - "Yank To Release" EP

Fast, energetic, and just melodic enough, these are three excellent songs in the LAGWAGON mode. I say "three," because the fourth cut, a cover of Steve Miller Band's "The Joker," shouldn't count. Am I the only one who can't stand straightforward covers of disgusting studio rock from the '70's?? At least TRUNK had the decency to put it *last* so you can run in and get the needle off there in time whenever you play it. Which should be often, because I love this record, and it's going into my frequent rotation pile. (GS) (United Records, Beechbank Cr. #71, London, ON, N6E 2P1, CANADA)

MUSIC REVIEWS

2 LEFT HANDS/UPSTAIRS PEOPLE - split EP

This is a split of 2 decent French bands doing 2 decent songs. 2LH are in more of a BAD RELIGION hardcore vein, and UP do the pop punk thing. I preferred UP. It sounds as if there are speed wobbles on the 2LH side. Anyhow, not bad. (BG)

(Pakalolo Records, 18 Bis Rue Du Clos D'en Haut, 78700 Conflans Ste Honorine, FRANCE)

UNHOLY GRAVE - "Terror" EP

Man, do these grind freaks ever slow down to let us catch our breath? It seems every month these guys have something new out. You like AGATHOCLES? You like FEAR OF GOD? You like crazy-ass high pitched vocals over 1000 mph grindcore? You like UNHOLY GRAVE. (MW)

(Blurred Records, 482-1 Naka, Kambara, Ihara, Shizuoka 421-32, JAPAN)

THE UNHOLY THREE - "She Told Me Things..." EP

Blistering three chord hardcore played at breakneck speed. Singer's vocals sound a lot like RAW DEAL/KILLING TIME of NYHC fame. Not moshable, but plenty of anger here on this release. Well worth picking up for hardcore fans. (CW)

(Rubber City Records, PO Box 8349, Akron, OH 44320-0349)

UNNATURAL AXE - "Is Gonna Kick Your Ass" CD

Great punk rock from Boston circa 1978. This includes their great 1st single as well as other odds and ends. 14 tracks with most being pretty good to great, although not everything on this is as rocking as the 'killed by death' hit "Hitler's Brain". A good addition for you US punk historians. (RL)

(Lawless Records, PO Box 689, Hingham, MA 02043)

VIOLENT SOCIETY - "Times Of Distraught" CD

This is the best I have heard from this band. If you have disqualified them before give another listen. CHAOS UK mohawks, boots and sound. Good pogoing music. (TJ)

(C.I. Records, 739 Manor St., Lancaster, PA 17603)

VISUAL DISCRIMINATION - "Serial Killers" - EP

Where do these bands come from? Fast, speedy hardcore from Cudahy, CA. Nothing too spectacular in the music department, but reading the lyrics, I was a bit more stoked on the personal, and somewhat political lyrics on the insert. Check it out for yourself, I am in a bad mood today. (LU)

Deep Six Records, 4915 Cecilia St., Cudahy, CA 90201)

VOICE OF REASON - "Common Goals Fall" CD

This is a 12 song CD of melodic hardcore with flat, spoken lyrics. It is really not that bad when it is hardcore, but when the melodies come in it starts sounding really cornball. I did not like it. (CW)

(United, 71 Beechbank Cr., Unit 71, London, ON, N6E 2P1, CANADA)

WHO CARES? - "Killing Me" EP

They're from Florida. They play pop punk, thrash, and ska. They sing about love and sound like GREEN DAY and NOFX. (TB)

(Hot Sauce Records, PO Box 372116, Satellite Beach, FL 32937)

WEST SIDE BOYS - "The Oi Years" LP

This French outfit which has been around since 1990 or '91 plays really traditional oi along the lines of COCKSPARRER and SHAM 69, with bursts here and there of the thrashier sound that came to the fore in this scene in the early '80s. This is a solid release from start to finish with my only gripe being that the vocals are a little low in the mix. Overall though, another winner for... (RM)

(Vulture Rock Records, PO Box 40104, Albuquerque, NM 87196)

ZEN GUERRILLA - "Trouble Shake/Change Gonna Come"

Imagine my surprise to find these guys who I remembered as a slight funky inclined band from Philly, on AT and sounding like this! Both songs are sorta variations of the whole JACK-ON-FIRE/DOO RAG thing but instead of being filtered through the blues, its being strained this time through big noise rock and soul (?) or gospel(?). Whether the vocal parts here are for real are maybe sampled is real hard to tell. Nevertheless, the A side is a loud thing with some old timey type gospel chanting, and the combo is real nice. The B side sounds like a SAM COOKE type gospel tune (no kiddin' here) and actually is a hell of a tune with some real impassioned singing. Again, I am confused whether it's sampled or if this band has that good of a singer. Regardless, this shit is real good and quite surprising. (JY)

(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

ZOINKS! - "Well And Good" LP

Well played pop-punk (in the East Bay style) that sounds like all the bands that so many want to imitate - GREEN DAY and ALL come to mind - but totally lacks any soul. Catchy guitars, cutesy vocals, well produced, etc. If you're into formula pop-punk, you'll need this. I find it completely lacking in originality. (KK)

(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

MUSIC REVIEWS



ZYCLON ZEROS - "Obsessed & Pathetic" EP

Slow to midtempo punk rock with spoken/sung lyrics about laziness, private property, and Osaka skins. But the song about "Mad Scientist" was the best on here with a good, catchy riff. Funny guys singing about funny stuff. (MM)

(Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054)

V/A - "A World Full Of Friends (The Best Of Repent Records Volume Two)" LP

BOU SOU NEZUMI from Japan, THE FRUSTRATIONS from Arizona (with Heath from THE FELLS), THE KNOCKOFFS from Sacramento, THE STALLIONS from New York, and THE HOOKERS from Kentucky comprise the lineup in the LP that follows up the "Winners Of The Vincent Price Look-a-Like Contest" in Repent's patented "Five leading bands, fifteen previously unreleased songs, one low price" series. Most of the songs here are real winners, with the standouts being THE KNOCKOFFS cover of "500 Miles" (not the PETER, PAUL AND MARY version, thankfully) and THE STALLIONS version of "Come On Over". If I hadn't got one of these records for free, I would have had to go out and buy one. (CH)

(Repent Records, 535 Stevenson St, San Francisco, CA 94103)

V/A - "Atrocity Government Culination" CD

Hmmm, this CD is a compilation of tracks meant for split 7's that never came out. The bands that were supposed to be on those 7" are: URBN DK, CRIPPLED BASTARDS, P.E.L.M.E., and THE DREAD. Unfortunately, scrounging up leftover tracks and deciding to release it as a compilation CD is about as bright as mixing unknown medication to cure a headache. Either way, both are most likely to induce vomiting. GTA should stick to classic re-issues. (JF)

(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

V/A - "Autopsy Mayhem Hard Sound Pt. 1" CD

Tom from the infamous Trainwreck Studios compiles one doozy of a hardcore, fast-core, power core CD comp. He's been known for recording everyone in the greater Bay Area that's heavy, fast, and powerful. The bands included (AGENTS OF SATAN, NOOTHGRUSH, JENNY PICCOLO, D.B.E, BENUMB, UTTER BASTARD, SHEDWELLAZ, plus 4 others) are just a taste of the massive list of bands that came to him for salvation. After your ass gets kicked by this comp, not only by the bands but the production, you'll know why he's the new king on the block. (MW)

(Trainwreck, PO Box 112151, Campbell, CA 95011)

V/A - "Bad Stain Records" CD

Like most comps, there are a few winners here mixed with a lot of losers. Twenty-eight tracks by punk bands from the US that attempt to rock you, and I do stress the word attempt. Standouts are WELT, FERD MERT, DRUNK IN PUBLIC and 30 FOOT FALL. Extra points for the song title "I Shot 2 Pac." Suffers from poor production in a thrown together package. (MS)

(Bad Stain Records, PO Box 35254, Phoenix, AZ 85069)

V/A - "Born To Lose Soundtrack" CD

I wonder if this is actually a movie. I would probably see it, though the soundtrack is just mediocre. Great stuff from THE JONESES and THE MODERN LOVERS and other good stuff from ZEROS, WHITE FLAG, TEXAS TERRI & THE STIFF ONES and then more from STOOGES, LAZY COWGIRLS, THE SPOILERS, FANCY LADS. (CK)

(Bomp/Alive Records, PO Box 7112, Burbank, CA 91505)

V/A - "Deep In The Throat Of Texas" LP

Whoa. In the sea of illegitimate 'reissues' where one song gets plucked, here's a proper reissue of six rare, classic slabs of Texas punk. Back in the early days - 1978 to 1980, there were bands like AK47, The NEXT, DOT VAETH, UNCALLED 4, REALLY RED and VAST MAJORITY stirring up trouble in the Lone Star State. Here are complete singles from those bands, with totally extensive liner notes, lyrics, pictures, recollections and so forth. Great package, and just hearing "The Badge Means You Suck" again made my day. Kudos. (TM)

(Existential Vacuum, PO Box 49984, Austin, TX 78765)

V/A - "Desperate Teenage Lovedolls" CD

Happiness is...the rerelease of the soundtrack from the 1984 movie, reissued with extra tracks and an interview with Jeff and Steve McDonald of REDD KROSS (who starred in the movie) from its opening night. Classic recordings from the early '80s L.A. scene including (mostly) REDD KROSS, SIN 34, WHITE FLAG, BLACK FLAG, NIP DRIVERS and more. The record has been out of print and hard to find for so long, I think even vinyl elitists will appreciate this. (RY)

(Sympathy)

V/A - "Doin' Snuff With Roy Scherer" LP

Two bands from Illinois. THE FOUR SQUARES play decent hardcore with MINOR THREAT inflected vocals. They're no hacks, some cool basslines, etc, but your heart is not going to go leaping out of your chest to soar o'er hill and dale after you listen to them. TOUCAN SLAM are just the sort of thing I try to steer clear of. Weird transitions, kooky stops in every song, a little bit funky, spazzy drummer. Like a broken limb in the SCHLONG family tree. Fine musicianship and all, it's just not for me. Fans of pot and Probe records will dig this. (JN)

(Shazam, 802 N. Silver St, Olney, IL 62450)

MUSIC REVIEWS

V/A - "Gross, An Arizona Punk Compilation" EP

Hey 5 pop punk bands on one EP, not bad. The bands have a fresh take on the material. SECTION 8 is more towards hardcore, but PLINKO, The MAGOOS, and SMALL APPLIANCES all have good pop-punk tunes. I've never heard SPACEMAN SPLIFF before, but they sound like contenders. (MC)

(\$3 ppd: Workshop Records, PO Box 16202, Phoenix, AZ 85011)

V/A - "Iron City Punk. Vol II" CD

Comp of bands that hail, I assume, from Pittsburgh, PA. You've got 16 bands here mostly doing either post MINOR THREAT '80s hardcore or some type of oi punk with some deviations here and there. High marks go to ANTI-FLAG who do 2 songs both different both great, one a ragin' street punk thing and the other a UK 1977 type thing. Also cool song by the SPLITS and the stick-out-like-a-sore-thumb-but-thankfully so goofy pop punk of the FRAMPTON BROS. You've also got STEELMINERS, SUBMACHNE, REAGAN SQUAD, etc. etc. Also good luck in finding this thing, no info, no addresses, just a generic b&w photo and the bands and songs listed, nuthin else. (JY)

(no address)

V/A - "It Should Of Been A Record" CD

This is a compilation that brings a smile to my tired face. Almost all the songs are cute little pop melodies about falling in and out of love and getting drunk. All the songs seem really innocent, except for the MISFITS cover by the INVALIDS. Nevertheless, the pop punk rants of THE CONNIE DUNGS, THE NIMRODS, THE BLOCKHEADS and THE CAMPFIRE GRRRLS stand out as the best tracks on this compilation of sixteen different bands. (HD)

(Ape City Records, 306 Beechwood Dr, Haveleck, NC 28532)

V/A - "Mega Fisch Hits" CD

All of the songs on this comp have been previously released, but they are either good or great. The best tracks on this twenty five song hodgepodge appear courtesy of CHELSEA, HOSTAGES OF AYATOLLAH, LOVE SCUDS, BARBARELLA, THE LURKERS and THE GAY CITY ROLLERS. Their individual styles range from three chord punk to oi, ska, country and new wave and for the most part the songs are sung in German. Pretty cool. (RM)

(Weser Label, Postfach 150 231, 28092 Bremen, GERMANY)

V/A - "No Future" EP

Four bands "fighting the Cleveland Curse", whatever that might be. One can only guess... BIG NEW PLAID are trebly, minimal punk/hardcore, the SNARKOUTBOYS sound as if they recorded their "Vietnam" song in the depths of a wind tunnel; the UNKNOWN lay on the harmonics; the MORMONS toss out some neat "manic thrash" with lyrics about "injuns" that are maybe best left unread. An interesting enough regional artifact. I guess I haven't done much to combat the "curse". (JH)

(PO Box 771402, Lakewood, OH 44107)

V/A - "Oi/Skampilation Vol #3" CD

Another great Radical Records release. These comps are always the shit. Packed full of really great bands doing really great songs. Some ska, some streetpunk, some Oi. What else could you want in a comp? Although all twenty-three songs are really really good. I'd have to say that my favorites are the DROPKICK MURPHYS, the DUCKY BOYS, the UNSEEN, and CHECKERBOARD CHARLIE. All and all a great comp. Expect no less from Radical Records! (AT)

(Radical Records, 77 Bleecker St. #C2-21, New York, NY 10012)

V/A - "Oi! Rare + Exotica" LP

Here is a collection of oi pearls from around the world that spans two decades. You have REICH ORGASM from France in 1983. You have PSYCHOTERROR from Estonia in 1996. COMANDO SUICIDA gives you some rough and tough oi from Argentina in 1987. And there's much more. (BR)

(no address)

V/A - "Pogo In Der Gegengeraden" LP

It's what the world's been waiting for - a comp LP of songs about football (soccer for you yanks) from Germany, of all places. There's a couple of bands from outside the land of Lederhosen, and luckily WAT TYLER are on here, playing for England (two world wars, one world cup, Hans!) All styles are represented here, but the standouts are the anthemic chants that could almost have come from the terraces, like "When Saturday Comes" from NO LIFE LOST, the opening track and my favorite. Other bands are NO EXIT, JET BUMPERS, PUBLIC TOYS, THREE O'CLOCK HEROES, the KICK JONESES, and more. As with any comp, this is hit and miss, but more hit than miss. (AM)

(Wolverine Records, Benrather Schlossufer 63, 40593 Dusseldorf, GERMANY)

MUSIC REVIEWS

V/A - "Punk Rock Makes the World Go Round" LP

...and all this time I thought it was 'love'. Twenty-four bands from under-represented countries such as Estonia, Liechtenstein, Singapore, and Slovakia (PSYCHOTERROR, CAULIFLOWER, MANIACS, and SCUFFY DOGS, respectively), as well as Germany and Italy. Non-household names ZONA A, GAROTOS PODRES, KOKSKA GLAVA, GRAZHDANSKYA OBORONA and ALERGIJA fill out the line-up. An even mix of raging hardcore and less-than-overwhelming punk rock, but at least you won't have to see them on MTV. (JH)

Teenage Rebel Records, Wallstr. 21, 40213 Dusseldorf, GERMANY)

V/A - "Punker Than Your Mother" CD

Wow! Thirty-seven songs! Thirty-seven bands! That's right, thirty-seven bands from all over the place playing their tunes. And great tunes they are! Of course there are always the few songs on a comp that blow, but I won't name those. And of course there are always a few songs on a comp that I'll hail as my favorites, like the PEACOCKS, VOO DOO GLOW SKULLS, STINKAHOLIC, and THORAZINE. And there's always one band that does a shitty cover. In this case it's WICKED doing "Angelfuck" by the MISFITS. I think WICKED needs a kick in the ass! All in all, this is a great release from my pals over at Soda Jerk! Oh yeah, 1) the whole comp is ska and punk, and 2) Don't pay more than 10 bucks or you're gettin' fucked! (AT)

(Soda Jerk Records, PO Box 4056, Boulder, CO 80306)

Rat Town



Comp. #1

with PAVEMENT. Kinda cool, but still too metal. And last but not least we have the T.J. HOOKERS which easily take the cake on this record. Coming through with two great songs that remind me of BACKSIDE. Easily worth your money. (AT) (Rat Town Records, PO Box 50803, Jax Beach, FL 32240)

V/A - "Reality Volume #2" LP

Bob's really outdone himself this time - fuck. Feel like I could just list the bands and let the release stand on its own. You get a crosssection of many of the best hardcore bands in America at the moment - unbelievable lineup. I'll get out of the way and let you know what you're in for - ASSHOLE PARADE, EXCR. TERROR, DYSTOPIA, INFEST, DESPISE YOU, L.O.I., GASP, SUPPRESSION, NOOTHGRUSH, NO COMPLY, SPAZZ, PURGATORIA, M.I.T.B., CAPITALIST CASUALTIES, STAPLED SHUT, ENEMY SOIL, E.T.O., B.A.T, and C:###. Whew! (TM)

(Deep Six, PO Box 6911, Burbank, CA 91510)

V/A - "Rat Town Comp #1" EP

A nicely put together four band comp from Florida. Starting off the record was 12 FLUID Oz., a mediocre kinda band that sounded better when I had it at 45 rpm. Next up is JUG OR NOT, a pretty good band that reminds me of a thicker version of SICKO. After that we got RINGWORM who sound completely like PANTERA mixed

V/A - "Release 2" CD

A four band Japanese hardcore comp that holds its own without pulling out any surprises. All the bands are heavy, energetic, and (my personally favorite attribute), fast thrash. LESS HAZE, CRUCIAL SECTION, SHIKABANE, and FLAME all deliver speed and power. In keeping with the typical Stinger Records format, it's a 3" CD in a 3"x6" case. (MW)

(Stinger Records, 402 Sky-Haitsu, 4-14-17 Nakamachi, Koganei-Shi, Tokyo 184, JAPAN)

V/A - "Sanjam" CD

I'm not sure of the title of this CD since it only lists the bands on the international compilation. Those bands are: DIVIDE AND CONQUER (USA), LEE MAJORS (Fr), ETERNA INOCENCIA (Arg), and JUGGLING JUGULARS (Fin). All four bands play heavy yet melodic HC in a late 80's style. With LEE MAJORS coming closest to a pop punk crossover style a la NOFX. What isn't important is the title, what is important is the ordering info below. (JF) (\$10 ppd: Yann Dubois, 9 Rue Des Mesanges, 35650 Le Rheu, FRANCE)

V/A - "Satorial Elegance" EP

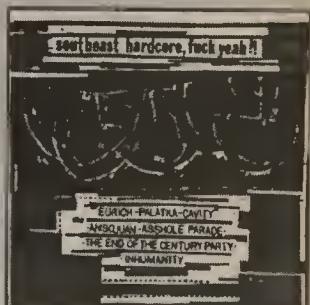
Free record that comes with the zine of the same name. Four bands, including the BOYZ NEXT DOOR doing a cover of "Top Secret" (I can't fucking remember who does it originally). LIGHTNING BEAT doing a Germanic, lo-fi version of the BEACH BOYS with just a guitar, distorted vocals and the "...oooh, oooh" background vocals and is hands down the coolest thing on here. JUNK MUSEUM and a kooky, catchy thing from FIFI AND THE MACH FIVE round out the collection. (JY)

(Axel Gipseking, Buchfinkstr 18, 32425 Minden, GERMANY)

V/A - "Southeast Hardcore, Fuck Yeah" EP

Whoa. I've got no complaints about the shit that got assigned to me this month - awesome. ('cept perhaps for that A.C. single, but whatever). Authoritative compendium of what's going down in the Southeast - which is to say, a lot. Representin' here are EURICH (how do they do it?!), PALATKA, CAVITY, AN-SOJUAN (R.I.P.), ASSHOLE PARADE (time for another tour!), END OF THE CENTURY PARTY, and IN/HUMANITY (doin' A.F.!). Great package as well - solid keeper here. (TM)

(\$3.00 ppd: Jason T., PO Box 13673, Gainesville, FL 32604)



MUSIC REVIEWS

V/A - "Suburban Underground Conspiracy Kids" EP

Teen chaos comp. Four minimalistic, crappily-recorded, bands. JACOB HAM present a fairly righteous SMITHS cover, THE SMELTS conjure up a riot grrl song and a funny "Stand By Your Man" cover. THE DIMES are punky and raw with awesome vocals that reminded me of SOUP. THE BABYSITTERS CLUB are as juicy as a holiday ham. Sloppy, funny, irreverent, tuneless vocals, right on. A comp put out with the ideal of punk kid unity at heart, so get behind it before it gets past you, eh? (JN)
(S.U.C.K., 1360 Emerson St, Palo Alto, CA 94301)



V/A - "Taking Liberties" EP

A four band split 7" benefiting the Anarchist Black Cross. You get a nice hand-screened cover, informational inserts, a lyric booklet, and fat chunks of noise from UNHINGED (Belgium), SUFFER (England), SEEIN' RED (Holland) and OPSTAND (France). Blistering hardcore, a good cause, and one of the best bands in the world - you can't go

wrong. (AM)

(Kleines Madchen, c/o Brochier Stephane, Quai de la Tour, Bt H2, 78200 Mantes-la-Jolie, FRANCE)

V/A - "The Forty Ninth Parallel" CD

Six bands each from Canada and the U.S. (the title refers to the line that divides those two countries) share this CD. It's pretty hit or miss by my tastes - the good stuff is great (ACRID, SWALLOWING SHIT, THREE STUDIES FOR A CRUCIFIXION, SUBMISSION HOLD, MK ULTRA, THO KO LOSI, INEPT, RESIN), the lesser stuff (STILL LIFE, KARENZA, ELIOT ROSEWATER, GATES OF DAWN) was just that. All told, it's a good comp - there's way more good than bad, which has become unusual in comps nowadays. (TM)
(\$6.00 ppd: Lake Erie Hi-Fi, 1325 Warrick Dr, Ashtabula, OH 44004)

V/A - "This Is The Life Vol. 2" CD

How does MCR do it? They consistently put out surprisingly good records from unknown grind and thrash bands from all over the world. Where do they find them? This CD is an all Japanese compilation of 14 bands including the BRAIN EATERS, CARRIE, TERRIBLE HEADACHE, MUCUS, LINGUIST, MONARCHIE INFERALE, CRUCIAL SECTION, KENNA-KICK, SECURITY BLANKET, PLUTONIUM, TOTAL FURY, OFFSIDE TRAP, DEMESNE, and I.R.F. The music is all over the place with a steady assault of everything from crusty stenchcore to New York style hardcore. None of the bands caused me to jump out of my panties, but overall this is more hit than miss, and worth a listen. (RC)
(MCR c/o Sound Pollution, PO Box 17742 Covington, KY 41017)

V/A - "Thrash Ahoy!" EP

Red Fucking alert! 14 Japanese fast-core bands on one EP doing an uncountable amount of blur-core songs. Killer tracks by NICE VIEW, UNHOLY GRAVE, ROMANTIC GUERRILLA, ARGUE DAMNATION, and a bazillion others. This is what hardcore is all fucking about. All hail Thrash Ahoy. (MW)
(Thrash Ahoy, JH 549, 825 Ishihata, Mizuro, Nishitama, Tokyo, JAPAN)

V/A - "We Will Destroy Your Town" EP

Actually, two bands share duties on this one. SEMPRE-FRESKI pack five songs onto their side of the EP, mostly fast, powerchord-fueled punkers with a great feel for melody — familiar, but rough enough along the edges to sound fresh. MERRYGOROUND has three tunes, all girl-vocal tunes with rambunctious, if muddy guitar work and a lot of energy; the tunes here don't seem to have the lasting power of their record-mates. All in all, slightly above average for the A-side. (SS)

(Lower Punk, Via Monteverdi 43, Palermo 90145, ITALY)

V/A - "What's This Shit Called Punk" EP

How does one review a fucking tribute album???? It's too hard!!!! What am I supposed to say???? "Oh yeah, that band is doing a good job, sounds just like the original"..... I mean what the fuck!!!! Tribute records completely suck balls!!!! So this one is just like all the rest.....oh, by the way, this is a PAGANS tribute EP with THE AGGRAVATORS, NEW BOMB TURKS, QUAZI MODO, SLAK and SOLID STATE IGNITION.... and most of these bands sound very close to the original versions.... so there you have it....yawn... (SW)

(Sonic Swirl, PO Box 770303, Lakewood, OH 44107)

V/A - "Wir Sind Schalker" CD

Unbelievably great. Every track on here is good. German football theme songs featuring PILS ANGELS, LOKAL-MATADORE, RUHRPOTTKANAKEN & HINKS. Punk/oi singing along stuff, some ska, and nudity! One of the best compilations of the year. I'm not kidding. (TB)
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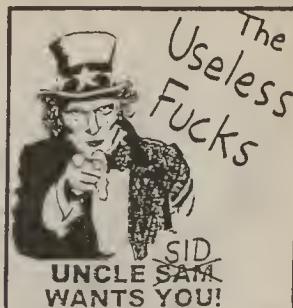
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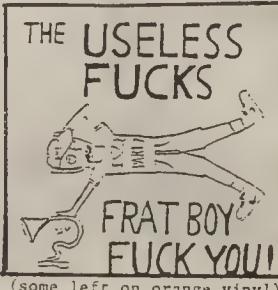


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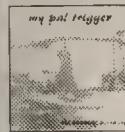
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Gob/Another Joe - "Ass Seen on TV"
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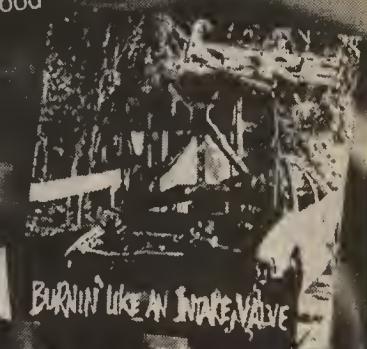
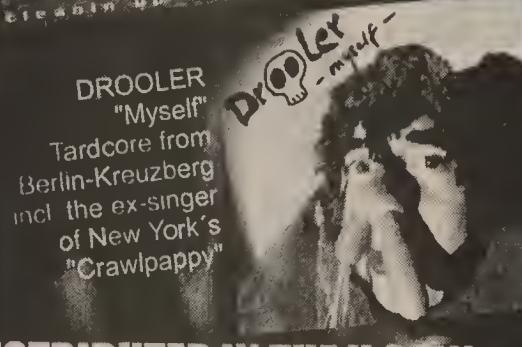
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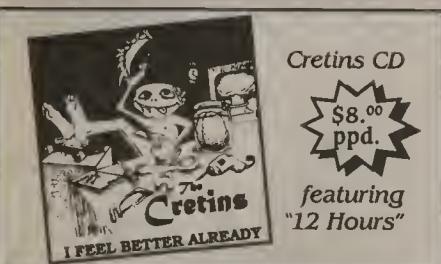
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BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

ALL LIQUORED UP #1 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 63 pgs

I guess I've built something of a reputation for myself - I'm starting to get the "drunk" 'zines for review. For one buck you'll get dozens of mixed-drink recipes (including wine-based cocktails, which turns my stomach even to consider), instructions on making beer and wine at home, and a bunch of those drinking games that never seem to come off properly. My advice would be to get this rather than the "Playboy Party Guide" because it's cheaper and the hand-written text is cute as all-get-out. "Ways to Get Alcohol if You're Underage: 1. Get someone over 21 to buy it for you". Charming. (JH)
104 Union St. / Nelson, BC / V1L 4A2 / Canada

AMSTERDAM CHRONICLE Vol 1

3 / \$5

6 x 8 1/2 - copied - 20 pgs

This goes to prove that it's not just our USA that's all fucked up. This issue attacks the government on restricted immigration, the growing division between the rich and poor, and the persecution of cannabis consumers. Does this look familiar? The editors are pissed off and I like that. I also like the format. Although sparse, it's a nice change from what I usually see and focuses all the attention on the articles. (TX)
Kanaalstraat 66-huis / 1054 XK Amsterdam / The Netherlands

AMUSING YOURSELF TO DEATH

#7 / \$2

8 1/2 x 11 - printed - 24 pgs

All about zines. This person reviews lots and lots of zines. Tons of stuff. Nicely done. The editor's writing is lively and engaging and he makes the zines he reviews sound interesting. Also he does zine mailorder. (TD)
Ruel Gaviola / PO Box 91934 / Santa Barbara, CA 93190

ANOTHER BORED KID #3 / ?

5 1/2 x 8 1/2 - copied - 28 pgs

There's some reprinted comics in here, a punk rock word find, some short articles about drinking and masturbation, zine reviews and some other reprinted stuff. This was a quick zine, and didn't bore me, so it's ok by me. (JC)

418 Wales St. / Iowa City, IA 52245

ANOTHER TRENDY BONANZA #3 / ?

8 1/2 x 5 1/2 - copied - 24 pgs

A funny, quirky little fanzine with a whole lot to say about the society we live in. Most of it is rather astute commentary that struck rather close to home with me. Despite the shoddy printing job and being rife with spelling errors, I was able to thoroughly enjoy Another Trendy Bonanza's silly memories and rants on everything ranging from McDonalds to love. By cleaning up the layout this could be something great! (RD)

698 Meadowview
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ASSWINE #1 / \$2

ppd
5 1/2 x 8 1/2 - printed - 48 pgs

The problem I have with comics is that while I can appreciate the amount of time that goes into the artwork, it usually only takes me five minutes to read one. Carrie McNinch's Asswine (a compilation of old and new comics), however, is huge! Because the pieces were done over the span of a few years, there are different visual and writing styles that make me stop and examine each one instead of zipping through like usual. McNinch has a good sense of humor about herself which makes these personal stories

so great. And yes, the artwork is outstanding. Recommended. (TX)
Migraine / PO Box 2337 / Berkeley, CA 94702

AZMACOURT #1 / \$2

5 1/2 x 8 1/2 - copied - 44 pgs

I thought this would be good since I have punk friends with asthma, but there wasn't much in here about asthma - they're looking for submissions. Bad poetry, boring prose, and too many reviews. If they expand on the asthma theme, this could have potential. Free to asthmatics. (MD)

Marc & Lydia / PO Box 890535 / Oklahoma City, OK 73189

BEANS AND FRANKS #9 / \$1

8 1/2 x 5 1/2 - copied - 32 pgs

Here's a tip for wannabe zinesters: don't start sentences with "Then I...." Variations like "And then I...." won't cut it either. I'm all for using boredom as inspiration for doing a zine, but if all the writing is about how boring things are, it's just too tedious to read. Unfortunately, that describes this issue. There are long accounts of shows and fights that happened there, of a car trip, of just hanging out and letters about people I don't know. I'm sure this has lots of appeal at a local level but there's just not enough here for people who don't already know the scene or people involved. (TX)
PO Box 1851 / Pensacola, FL 32589



BEANS AND FRANKS #10 / \$1 or 3 stamps

8 1/2 x 11 - copied - 64 pgs

Compilation issue of their favorite pieces

from issues 1-9. Includes a little bit of poetry, some clever collages, and weird introspective stuff about traveling, quirky friends and surreal situations, featuring ceramic farm animals, an abandoned out-house, bmx biking, bowling, and some nebulous postcards sent by one of the authors. A good sampling of some wacky stuff. (KW)

PO Box 1851 / Pensacola, FL 32589

BETTER OFF DEAD

#2 / \$1 ppd
8 1/2 x 11 - copied - 28 pgs

A very good second issue. A kind of mini-MRR with columns, reviews, ads and interviews with UK Subs and Anti-Flag. There's a really good story about two little pigs, I'll let you figure it out... (JX)
1627 Brickell Ave. #2101 / Miami, FL 33129

BIG DEAL LOSER #5 / \$1.50

8 1/2 x 5 1/2 - copied - 42 pgs
Although well written, *Big Deal Loser* was rather disappointing. It's quite fun to read in the sense that the writing style is enjoyably relaxed and simplistic, but the stories and rants are, well... not too interesting. While I'm sure there are legions of avid zine readers who will be absolutely enthralled to read about the time Loud-mouth put the shower curtain on the wrong side of the shower, or the boy in Joey's class who looks like a girl, I am simply not one of them. (RD)
33 Emerald St. / Ronkonkoma, NY 11779-2772

CHOLESTEROL JUNKIE #7 / \$1.50

ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This isn't too bad. It features interviews with Mike Park and Ferd Mert, articles on TV evangelism, shit (as in feces) and grade school teachers, among other things. There's also zine and record reviews plus letters and more of the usual zine fare. You've seen it before, you'll see it again (as will I), but it's an entertaining (if short) read. (JC)

PO Box 116 / Long Lake, MN 55356

CIVILIZACION VIOLENTA #6 / \$1

or trade

6 x 8 1/2 - copied - 32 pgs - Spanish
Lots of high energy in this small zine from Argentina. There are interviews with the bands Garlands Room, Libertad Perdida and Makia Subversiva plus a scene report from Puerto Rico. There are also plenty of reviews, some columns and plenty of interesting ads. (HH)

Pichon / CC 1768 / (1000) BS. AS. / Argentina

CRAP HAPPY #3 / \$1 ppd

5 1/2 x 6 1/2 - copied - 30 pgs

This zine fuckin' rocks! First of all, it's

thick and packed with lots of small, yet readable hand written stories. When you have a fat zine like this stuffed in your back pocket, you feel a bit wealthier than anyone within miles. The majority of the stories are based on things that happened to "Krieble" when he was surfing with his posse in So-Cal and going to a weird high-school in the middle of the desert (that encouraged students to bring in guns!), all from a smart and funny punk angle. Poop and clown stories are an added bonus. A gem, a riot. (TT)

Krieble c/o Paul E. / 1450 Centinela #4 / Los Angeles, CA 90025

CLUMSY ENVY OF THE FUZZY SELL-OUT #5 / \$1 ppd

8 1/2 x 11 - copied - 14 pgs

I kind of like this zine a lot, considering how strongly I disagree with most of the editor's opinions. I really appreciate the lack of shitty filler. What's left is his piece on the Amish, a good mail interview with Nova Scotia's Disabuse, a three page manifesto of his beliefs, some Church of Satan reprints, and a mail interview with Canada's Socialist Labor Party, in which they sound dumb. The conservatism in Ben's editorials really puts me off, but he says repeatedly that he is open to discussion on these ideas. So if you wanna get mad, or you agree "without order, freedom is lost" (in regard to dictatorships), send the buck. (JM)

1921 Campbell Ave. / Poco, BC V3C 4T1 / Canada

CRAP-O-RAMMA #6 / \$1 ppd

5 1/2 x 8 1/2 - copied - 28 pgs

The highlight here is the centerfold, called "Coolest Crap of the Month," with it's cutout fake tattoo. Other portions focus on jobs, jobs and shit-jobs. There's also a good, long interview with the Blue Meanies, and ends with horoscopes and personals. A good piece of crap. (JX)

PO Box 19554 / Portland, OR 97280

CRUSH DUCHESS #2 / \$2

8 1/2 x 11 - copied - 56 pgs

How can you not love this zine? It has everything your heart could desire: maggots, pro wrestlers, a dork by dork analysis between the Spice Girls and New Kids on the Block, tequila cocktail recipes, and a list of weird Hollywood deaths and suicides, among other things. The layout ain't much to look at, but the writing is funny and sincere. Warning: don't read this at work, or you'll get suspended for non stop snickering! (KW)

Paula Ketcher / RR1 Box 140 / Stilwell, OK 74960-9801

DAMYATA #4 / 2 stamps

8 1/2 x 5 1/2 - copied - 36 pages

I read an earlier issue of this and liked it, but

at first I thought this one was too way out for me. It's full of meandering feminist/personal writing and fiction. Once I started it, I got really into it. There is a great article on the editor's sister who is mentally disabled. (MJ)

Sera Bilezikian / Box 4056 / 3001 Broadway / New York, NY 10027-6598

DESTROY #2 / \$4.00 ppd

8 1/2 x 11 - offset - 44 pgs

Snot-nosed spiky-haired bullet belt and studded biker's jacket pogoing punk fucking rock here, with almost every word in upper case so it looks like EVERYONE IS ALWAYS SHOUTING! Attitude laden interviews with Blanks 77, 25 Ta Life, Doom, Stalingrad and writer/publisher George Marshall, as well as never before published interviews from the eighties with Poison Idea, Half Life and Misery. That's just the start of everything that's packed into this issue, so I recommend you put that bottle of cider back on the shelf and save your scrounged tuppences for this. (AM)

PO Box 1122 / Bristol / BS99 2HX / Avon / UK

DOLL #10 / \$6

11 x 8 1/2 - printed - 148 pgs - Japanese
This jam packed zine is loaded with everything you would want if interested in the Japanese punk scene. There are plenty of band interviews this issue highlighting Agnostic Front. There is also an article on the Fuji Rock Festival. But this zine will best appeal to those interested in collecting vinyl. There are hundreds of great ads and mail order lists. Call this zine a compendium. (HH)
Boy / 3-59-9 Kohsah Minami / Suginami-Ku / Tokyo 166 / Japan

DOLL #121 / \$10.00 ppd

8 1/2 x 11 - printed - 148 pgs - Japanese
What can I say about this that I haven't already said before? It's big, it's thick, it's glossy, it's in Japanese. As usual there's tons of great photos and page after page of interviews with bands from all over the world. The Adolescents, Oxymoron, Danzig, Blue Meanies, Spazz, and Yosu-ko to name just a few. Too bad the only English is on the cover, but at least it's nice to look at. (JW)

No. 303 Aota Building / 3-59-9 Kita, Kohenji Minami / Suginami-ku, Tokyo / Japan

DOWNSTREAM DISCOURSE #2 /

3 stamps

8 1/2 x 11 - copied - 22 pgs

This New England zine features letters, an essay arguing that humanity is "predictable", an interview with Chelloveck 4, and a Christian guilt trip, the latter being my favorite. Jane G. tells us in confessional style about how she put her image as a good parent before her god, and didn't realize her dissatisfied feelings about herself. She ends her story with the chestnut "Jesus made us and he loves us just as we are, unconditionally..."

issue has stuff on women's health, vegetarianism, domestic violence, and more. A very solid, motivating zine. (LB)
PO Box 2804 / Tulsa, OK 74101-2804

INTERBANG #6 / \$2

8 x 10 1/2 - printed - 48 pgs
Another Ohio effort. Better-than-average writing from a hard-thinking pro-women, pro-queer vegetarian straightedge guy. Anti-racist and pro-prostitution stuff; a fine prose poem by one Suzie Lameass; an intriguing interview with one Michael Novik of People Against Racist Terrorism in which Frantz Fanon is praised and poor misunderstood ex-Marxist renaissance man Lyndon LaRouche is referred to as a white-power rightwinger. (TD)
PO Box 671 / Ravenna, OH 44266

I STAND ALONE #8 / \$2 ppd

8 1/2 x 11 - offset - 32 pgs
Well, when I first got this to review a few issues back, I had a few things I wanted to see improve as this zine grows. Adele has made this zine rock, with its sincerity, fearlessness, and quality. It is so cool to see zines change over time, and this one has by leaps and bounds. This issue has interviews with Torn Apart, Disciple, Trial, and By The Grace of God. I especially enjoyed the questions that repeat in the interviews, such as "What's the saddest you've ever been?" Personal, tactful, and real is all I can say about this zine. (LU)
PO Box 321 / Buckner, KY 40010

JERSEY BEAT #60 / \$2.00 ppd

8 1/2 x 11 - offset - 120

pgs

Provincial jerk that I am, I've never read an issue of Jersey Beat even though I'm aware of its reputation. I n - cludes "Nitwits in the Pit" (some extremely hectic stories of punk shows gone horribly wrong), Ben Weasel's picks and pans for the '97 television season (really!), many many reviews and interviews, among them the second-lease-on-life Bush Tetras, and much more reading material. Great, well-written and "brimming with enthusiasm," as they say. (JH)

418 Gregory Ave. / Weehawken, NJ 07087

JOIN KAO #4 / \$2 ppd

8 x 11 - newsprint - 48 pgs

I didn't want to review this zine. Really, I do not know why, I just didn't have the patience to read the small type. Jen said to just do it, so like a good kid, here I am...After reading it, I am glad I did. This zine is chock full of stuff! Interviews with Slug and Lettuce zine, Dead Stool Pi-

geon, Brainbombs, Stale, Frodus, and Merbow. This hails from Denmark, and is a quality read. Nice layout, scene reports, columns, and an all around great energy. Reminds me a little of HeartattaCk, which is a good thing. Cheap, and worth the two bucks. (LU)

PO Box 2003 / 9100 Alborg / Denmark

KILL BOREDUMB #1 / \$2.50 + 2 stamps

8 1/2 x 5 1/2 - copied - 36 pgs
Stowe vents his frustration with the fucked up world around him, speaking on daily turmoil such as getting picked on and beat up, hanging out in diners, his friend getting killed in an auto accident, uptight people at punk shows, hanging out with racist trashers and getting firecrackers thrown at him in "the ghetto" among other things. He is sincere and able to express his frustrations very well, but in the closing of his zine he says fuck you to all the "whiners", and I wonder why he put out a zine like this. Yet, I would still recommend checking this out. Sometimes it's nice to hear somebody just go off about this death machine society around us, and the price is nice. (TT)
103 S. Laurel St. / Richmond, VA 23220

ICK #3 / \$3.00 ppd

5 1/2 x 8 1/2 - copied - 52 pgs
A split with Twitch Happy, another comic 'zine that shares some of the same contributors and subject matter (mainly penis-obsessed mini-comics - you'd really be amazed). Some neat stuff, some less-than amazing, at least they're doing it. Both 'zines suffer from the 'read it in four minutes and file it away' syndrome that plagues comics in general. (JH)

70 Brewster St.
/ Coventry, CT
06238

LICKETY SPLIT #2 / \$1 ppd

5 1/2 x 8 1/2 - printed - 44 pgs
This is an excellent comic strip type of zine with the drawing styles resembling those you'd find on the Sunday funnies page. All the strips are really interesting and many of them

down right hilarious with "Maniacal Flower" being the best of the bunch. Well worth a buck. (RM)

PO Box 2642 / West Lafayette, IN 47906

LIFE IS SUFFERING #1 / \$1 or 3 stamps

8 1/2 x 5 1/2 - copied - 44 pgs

This is a very honest and autobiographical zine, dealing with the author's tortured life of depression, death, drug addiction, and self loathing. This may sound like a waste of time to read, but in the end, after reading

every frustrated story, you can't help but feel like you understand the guy, like he established a bond with you. I respect this fella because through all this bullshit, he still has hope, and a fire of revolt in him, giving tips on shoplifting, postal scams, bomb manufacture, and getting revenge on people. (TT)

Steve / PO Box 170 / White Plains, NY 10603-0170

MADSOUL #3 / \$2.50 ppd

8 1/2 x 11 - copied - 36 pgs
A well drawn, autobiographical comic book with stories about growing up punk in the '80s. The story lines are good and the artwork is lots of fun to look at. I'd love to see the first two issues of this, and will probably send in for #4. (JW)
Available from WOW COOL, but there's no address. Oh well.

MARRIED PUNKS #11 / \$1 ppd.

8 1/2 x 11 - copied - 24 pgs
Mediocre zine with an interview with Unclench, book, record and zine reviews and some okay writing on journalism law and fighting your shitty boss. Tries to be controversial with lots of porno clippings and idiotic guest columns about Christianity and how we should have National Hetero Day since we have Coming Out Day...not really interesting to me at all. (MD)

PO Box 713 / Eureka, CA 95502

MULTIBALL #12 / \$2.50 ppd

8 1/2 x 7 - printed - 60 pgs
Another issue of the piunball lovers zine. This issue there is coverage of the Pinball Fantasy in Las Vegas, where participants play over 350 different machines free with admission. A good listing of other pinball oriented magazines, zines, as well as a listing of pinball tournaments. Also included here is an article on Mississippi nemesis Jerry Clower, and an interview with pinball game designer Louis Koziarz. An interesting read even for those not too keen on pinball. (CW)
PO Box 40005 / Portland, OR 97240

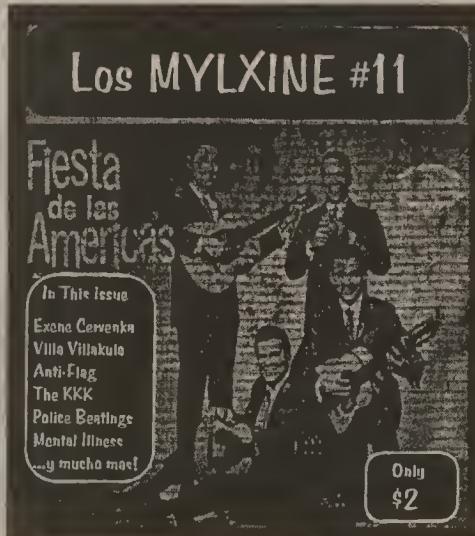
MYLXINE #11 / \$2

7 x 8 1/2 - copied - 96 pgs.

This zine is huge and awesome!!! It was so cool I assumed it was done by a woman, until I looked at the introductory page...oops. Lots of great writing on depression and coping with it. Interviews with Tinuviel of Villa Villakula, Exene Cervenka, and Anti-Flag. Plus self defense, fighting the Klan, shitty jobs, Zora Neale Hurston, and more. It even looks good, too. Definitely worth checking out. (MD)
PO Box 3086 / Pensacola, FL 32516-3086

NO DIE #2 / \$1 or trade (trades preferred)

5 1/2 x 8 1/2 - copied - 24 pgs
A well meaning mini zine that wants to jolt apathetic punks into activism but fizzles out. There is the usual filler: ads, record reviews, clip outs, etc. Some of the bet-



down right hilarious with "Maniacal Flower" being the best of the bunch. Well worth a buck. (RM)

PO Box 2642 / West Lafayette, IN 47906

ter stuff is about the relationship between pacifism and violence: fighting fire with fire against the people who use violence against us. However, the editor should practice what he preaches, applying workplace scams for something more innovative than the usual punk zine. Good luck. (KW)

Jasen / 1508 Third St. / Duarte, CA 91010

OCTOBER 23, 4004 BC #1 / \$1

8 1/2 x 11 - copied - 20 pgs

This is great! Everything you love about teenage awkwardness, smartness and angst. Actually the content falls more into the realm of funny stories with an anecdotal edge but I laughed out loud on several occasions (a rarity indeed!). The story about streaking through the local supermarkets was particularly wonderful. My only hope is that this person does not move to a big city and become totally ruined by the humorlessness and sophistication. (AR)

33122 Santiago / Dana Point, CA 92629

PARANOY #17 / 3 stamps or \$1 ppd

4 1/4 x 11 - copied - 24 pgs

This issue of *Paranoy* is all about friend, maybe I'm just an antisocial freak or something, but this girl's got tons of them! Each page is about a different one of her friends and is full of enjoyable little stories about their friendships. This zine has a very nice feel to it, very.... friendly. Well I guess that's the point. (LB)

Amanda / 1477 Leonard St. / St. Peter, MN 56082

PASTE #1 / \$2 ppd

7 x 8 1/2 - copied - 20 pgs

Optimistic zine with a transcript of a round table conversation at Yale with Team Dresch and Bikini Kill that's pretty cool, working at the copy place complaints, comics, and an interview with a guy who started AS220, is an artistic co-op. Also zine reviews. Okay, but it's kinda academic. (MJ)

Matt Obert / 350 Webster Ave. / Cranston, RI 02920

PAU 79 #2 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 18 pgs

This is the third zine with the same format that I got this month. The columns are all a paragraph or less, and don't say much, the "Fun YM Punk Pop Quiz" isn't, and the "10 Commandments" of punk are pretty dumb, but it could get better. Hopefully, it will. (JC)

3215 Ala Ilima St. #608B / Honolulu, HI 96818

PISS FUCK DOOM! #3 / \$2 ppd

8 1/2 x 11 - copied - 30 pgs

So I picked this up, and was brought back to when I first did a zine. This looks a lot like it, and I am proud to say that cut and paste still lives! Interviews with our own Bay Area madmen, Spazz, and of course Black Army Jacket. I didn't particularly enjoy the comics too much, but the inter-

views are definitely coming from the point of view of an extreme fan. That is the cool part of this zine. Grassroots is what it is all about. Expensive, but a nice concept nonetheless. (LU)

Jason / PO Box 725 / Hudson, NH. 03051

PLEASE DON'T FEED THE BEARS

#1 / \$2 ppd

8 1/2 x 5 1/2 - copied - 56 pgs

This is awesome! Subtitled "A Vegan Cookzine For The Culinarily Impaired", this is like a more personable version of *Soy Not Oil* or *Bark And Grass*. Great introduction, great commentary, ("please, learn from my mistakes, that's what I'm hear for"), great music suggestions, and though I haven't tried any of the recipes yet, they look good. This is not preachy, it's not by some stuck up sxe vegan kid, it's just an attempt to share information and have fun. Highly recommended. (JA)

Brad Misanthropic / 507 W College Ave #5 / State College, PA 16801

POOL DUST #27 /

\$2.00 ppd

8 1/2 x 11 - newsprint - 44 pgs

Well, Chris is back from Indonesia and instead of taking a break he's dropped right back in with a new issue - well, not entirely new. We're going to have to wait for the stories from his travels, because this issue is almost entirely devoted to reprints from issues 1 to 20, complete with tons of skate photos. If you joined late, like I did, this is a cool look back at the Northwest's raddest skate zine. If four wheels on concrete is your thing, check this out. (AM)

PO Box 419 / Tempe, AZ 85280-0419

PRUSSIANS GLORIA / \$4

8 1/2 x 6 - copied - 40 pgs - German

This issue entitled *Suburbia* has some excellent articles on chicken farms, elder people during the Nazis era, "The Milkbar" in Amsterdam, a story of worker sabotage plus an interview with the band *The Swoons*. (HH)

Jugendtreff / Ludwig-Jahn-Str. 12 / 38518 Gifhorn / Germany

PUNK MONKEY #1 / \$2.00 ppd

5 1/2 x 8 - copied - 32 pgs

Another one of those 'zines from an unlikely location (Hawaii, this time) leaning toward the slap-and-paste clip-art end of things. Interview with Disfunction, "Walter the Kung-Fu Clown From Hell", and more news-clippings on the dearly-departed "Heaven's Gate" cult, and no staples (another pet peeve)! (JH)

728 Coolidge #14 / Honolulu, HI 96826

QUE PASA? #1 / ?

7 x 8 3/4 - copied - 14 pgs - Spanish

This zine out of Argentina is fairly interest-

ing. The thing that sets this apart from the typical rant, interview and review type zine is the comic strip at the end. The person who does it kicks butt as a comic artist and could very well be working for Image, Marvel or DC and the story line is interesting as well. Like I said the rest of the zine is run of the mill stuff but I'll recommend this for the comic. (RM)

Casilla de Correo #71 / Codigo Postal 1714 / Ituzaingo, Buenos Aires / Argentina

multiball

\$2.50



RAPID FIRE #16 /

\$2.00 ppd

8 1/2 x 11 - copied - 40 pgs

Punk rock and motorcycles - two great tastes together at last! This is a cool zine from New England, featuring reports on motorcycle rallies from the guy who writes the occasional biker column for MRR, and interviews with Total Chaos, Showcase Showdown and the man, Al Quint of Suburban Voice. The whole thing is rounded out with extensive record and

show reviews. An interesting read and a glimpse of an unfamiliar culture. (AM)

RD #1 Box 3370 / Starksboro, VT 05487-9701

RATS IN THE HALLWAY #5 / \$1

ppd

5 1/2 x 8 - copied - 52 pgs

This issue opens with a bunch of columns that range from OK to underwhelming. Then there are in person interviews with AAA, the Vandals, AFI, and local bands Son of Sam, Hate Fuck Trio, and Uphollow. The HFT one was good but the others are pretty pointless, with the same "funny" typical questions asked of every band. Why are you running interviews you describe as "shitty"? Also a comic, maze, word search, ads, and some FNB reprints. The best thing I can say is, "no reviews." (JM)

Stefan Wild / 5109 S. Elk Ridge Rd. / Evergreen, CO 80439

RAZE THE WALLS donations

5 1/2 x 8 1/2 - copied - 40 pgs

This is a prisoner resource guide that's a clearly utilitarian gift for someone that you may know who is behind bars. Being supportive of prisoners has become (sadly) passé but is one of the most humane kind of activism's that I can imagine. So send this group money, devote time to the resources contained within, and hell raze the walls. (AR)

PO Box 22774 / Seattle, WA 98122-0774

ROOMMATE STORIES #2 / \$2.00

8 1/2 x 5 1/2 - copied - 48 pgs

Like the name says, sordid tales and dark exposes from the world of shared housing. These stories all had me remembering my own days of playing housemate roulette, and reminded me of why I live in my own place now. Alternately funny and sad, if nothing else it will let you know how lucky you are, or at least that there is someone out there suffering as much as you. (JW)

1549 Sanbom / San Jose CA 95110

SABORS FUNZINE #1 /

\$.50

ppd

6 3/4 x 8 3/4 - copied - 20 pgs

- Spanish

Another zine from Argentina and like the other one I review in this issue there's not much that distinguishes this from the pack. The layout is really sloppy and unimaginative and the rants cover ground that's been trod over a million times(going vegan, NoFX sucks, ect...). Now all this isn't inherently bad it's just like I stated before their's nothing that interesting or new. If you're a zine junkie I suppose... (RM)

Casilla de Correo #48 / Sucursal 4 / Código Postal 1449 / Buenos Aires / Argentina

SARTORIAL ELEGANCE #1 / \$5

ppd

5 1/2 x 8 1/2 - copied - 60 pgs

This is a German zine that infects you with its enthusiasm for the garage scene. It's written in English and comes with a comp. 7". Anyway, it's packed with stuff - films, bands, reviews, interviews with this crazy guy, Lightning Beat Man, and tons of bands. There are some girl bands, surf stuff, etc. It comes with all the requisite big breasted pictures, which is kinda lame but also just kitschy. Anyway, I'm not even into this scene but this made me share the guy's enthusiasm. If you're into garage, you'll dig it and learn about lots of European bands. Trashy and cool. (MJ) Axel Giesecking / Buchfinkst. 18 / 3245 Minden / Germany

SCENERY #6 / \$1 ppd

8 x 7 - copied - 26 pgs

This zine is too fucking deep for me. These oddly written half poetry/half prose pieces in barely legible cursiv gothic print just were not cool. In addition to this weird writing, there are descriptions of many Southeast hardcore bands, none of which sound particularly interesting. Well, this is laid out in a way too wacky, messy way which is just not working and ends up making everything pretty unreadable. There might be some good material in here somewhere, but I sure couldn't find it. (LB)

Mike / PO Box 14223 / Gainesville, FL 32604

SEmen LICE #6 / free

11 x 17 - printed - 8 pgs

Revolutionary, seditious Cincinnati newsprint rag calling for "destroying the establishment," and "offing pigs," as well as "views on the scene," a most amusing mock-advice column on drug etiquette, interviews with Geriatrix and Pincushion, and a humorous board game. Probably indispensable for Cincinnati punk-types. (TD) Vicki Graham / 2611 Vine St #E / Cincinnati, OH 45219

PASTE No. 1



SUMMER 1997

Chick tract reprint. Plus the insightful analysis of Bon Scott's lyrics, and the drawing of the traditionally-dressed native American guy holding a sign, "deport illegal immigrants." Not too deep but well worth 75 cents. (JM)

Grist Milling / PO Box 771402 / Lakewood, OH 44107

SHREDDING MATERIAL #11 / \$2 ppd

8 1/2 x 11 - printed - 56 pgs

What's the difference between this zine and *Punk Planet*? Not much. This is a music oriented zine put out by one person. The interviews are short and range from the Promise Ring to the Descendents to Boys Life and Mineral. Some of them are good, but some of them are very run-of-the-mill. There is also a short DIY piece on marking your music on the internet (a little lacking) and one on gambling, and some short record reviews of course. Lots of big ads and Epitaph is on the thanks list. Nothing to make this stand out, unfortunately, except for the good diversity in the bands interviewed. (JA) 2515 Bidle Rd / Middletown, MD 21769

SILENT MAJORITY #5 / \$2 ppd

8 1/2 x 11 - copied - 40 pgs

The bum deal that "farm" and laboratory animals get is the theme here. There's plenty of info / statistics, though I wish the editor had listed the source(s) for this stuff. Also two fiction pieces from the point of view of animals getting shot / killed by humans. Maybe I'm just sympathetic but these weren't as bad as most fiction I read in zines. Also an interview with Propagandhi

and reprints from their CD. The interview is good cuz the band has good things to say but the reprints are a little much. Something creative from the editor could've been better, eh? I wanted to like this, but I've been reading a lot of good zines lately, and in comparison this one's a yawner. (JM)

#317 Hallet Hall / Boulder, CO 80310

SKIROCORE #7 / \$10.00 ppd

8 1/2 x 11 - offset - 64 pgs

This issue included a letter addressed to the dear, departed "Nazi Pigface Asshole Serbian Rapist Mr. Matt Average! Fuck you, I'm from the Balkan area!", so you know their hearts are really in the right place. I guess the ten bucks is to finance the editors growing White-Out addiction and to pay off international customs - who knows. Gruesome, twisted comics, interviews with Three Way Come, Cannibal Corpse, Brutal Truth, Cripple Bastards, Final Exit, and much more general insanity. Proceed with extreme caution - your very life may be endangered. (JH)

Brsljanova 1 / 1330 Kocevje / Slovenia

SLUG AND LETTUCE #50 / 55¢

11 x 16 - newsprint - 16 pgs

Somehow, Chris manages to make this essential networking two personal and awesome every time it comes out. Commentary or personal writing often seems awkward in zines of this type (informational/music oriented), but Chris is insightful. Too bad there's only a short introduction this time. Good reviews and lots of classifieds, and of course some great photos. Who could have guessed that there would be a big photo of Avail on the front page? Always Recommended. (JA)

Christine Boarts / PO Box 2067 / Peter Stuy. Stn / New York, NY 10009-8914

SMELL OF DEAD FISH #44 / \$2

8 1/2 x 11 - copied - 48 pgs

Yet another installment of the impossible-to-keep-up-with *Smell Of Dead Fish*. Another jam-packed issue full of the trials and tribulations of Skott's travels, this time coming through the Bay Area. There're way too many events to specify, but needless to say, there's a whole lot of reading to be done here. (RD)

SNOTT #1 / free

8 1/2 x 11 - copied - 44 pgs

For a first issue, this is a bitchfest and a half. Anti-religion, anti-military, anti-Thrasher, anti-school, anti-cop, you get the picture. Lots of information and addresses for new activists, a revisioning of World War I history, and anti-authoritarian collages give *Snott* some positive points. For some, this is old hat but for others, it can be a real eye opener. (KW) Joey Alone / 4139 S. Wolf / Western Springs, IL 60558

SOBRIQUET #8 / \$1.50 ppd

8 1/2 x 11 - copied - 14 pgs

The two bad things about this zine are its short length, and that half of it is record reviews. The columns are interesting and varied and there's a good interview with Vic Gedris of World Wide Punk (a punk web site). If this zine added some more content it could really become a punk threat. (JX)

40 Quail Run / Long Valley, NJ 07853

SOMETHING FOR NOTHING #37 /

stamp

8 1/2 x 11 - copied - 12 pgs

No way. It can't be... it is! This is a *full on* Christian zine. Wow, I've never seen one of these before. Hey, how come Jesus can't eat M n'M's? They keep falling through the holes in his hands! No, but seriously folks, most of this zine is occupied by columns that tackle such hard hitting subjects as abortion (anti) and prayer (pro), and travel journals from a christian festival called Cornerstone '97 which provided a scary bit of insight as to just how many christian bands and zines actually exist (there's a lot). Christians seem to be a guilty Lot (get it, *Lot!*) as well. When they're not busy sinning, they're busy confessing their sins, and begging forgiveness. Doesn't sound like much fun. I dunno, to me "christian punk" is like decaffeinated coffee; it just defeats the purpose. (JC)

516 Third St. NE / Massillon, OH 44646

STEADY DIET #9 / \$3 ppd

8 1/4 x 11 1/2 - printed - 26 pgs

This zine is definitely unique in that the text, which includes topics as diverse as religion, death metal, ska-core and crust, reads like one long conversation with those who were interviewed providing most of the commentary. On top of this there's a slew of record reviews including demo's and the clean layout style makes for an enjoyable read. Excellent. (RM)

4 Mainstone Close / Redditch / B98 OPP / England

STY ZINE #25 / \$2 ppd

4 1/4 x 5 1/2 - copied - 120 pgs

Subtitled, "Postcards I've Known 93-95", the newest Sty Zine has finally arrived. This is just a collection of postcards Icki has gotten and it's not like a zine you can sit down and read. It's good to put next to the toilet so you can flip through it and read a few pages and look at the pictures every so often. In a way, reading someone else's mail seems obtrusively personal, but on the other hand it gives a little weird insight into life. A little taste of Americana, and a snapshot of a zine editor's life. Icki is one of the few people who could pull this off. (JA)

Icki / PO Box 2192 / Bloomington, IN 47402

10 CONTROL #1 / 2 stamps

5 1/2 x 8 1/2 - copied - 24 pgs

Another in the long list of half size, poorly copied zines under 32 pages. This one leans to the crust side of things with interviews with Detestation and GoatFarm

Distro (both of which were boring), record and gore movie (cool!) reviews along with a letters section (in the first issue?), ads and stuff. The best thing about this was the contribution from Half Empty's Emst, who recounts a story of the glamorous Bay Area crust scene for those interested in checking it out first hand. Pretty funny stuff. (JC)

3024 N Quincy St. / Arlington, VA 22207

THE ASSASSIN AND THE WHINER #7 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 16 pgs.

My new favorite comic. I love her style and her stories - all about drinking and painful crushes and family and cats (so of course I like it). It's very engaging and real - highly recommended. (MD)

PO Box 481051 / Los Angeles, CA 90048

THE CONQUEROR WORM #8 / Free

5 1/2 x 8 1/2 - copied - 24 pgs

This is the "Stupid" issue, and as this is a Christian zine I'm tempted to say "every issue is the stupid issue" but I won't. Despite the obvious drawback, this is actually a very funny zine. There are tons of little stories and articles on various aspects of stupidity, and most of them are pretty humorous (if not pathetic - like the guy who thought his

computer

mouse was

a foot pedal.)

The

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buttfuckers

who are

going to

hell, huh? Anyway, a good read all the same. (AM)

8415 Franklin #25 / Clive, IA 50325

THROUGH THESE EYES #1 / \$2 ppd

8 1/2 x 11 - newsprint - 56 pgs

Hmm....not bad for a first issue. Actually this is pretty damn good. Interviews with In My Eyes, Strife, Redemption 87, 97 A, and Purpose. Interviews are long enough, and pretty diverse in terms of different styles of music. SxE, but not imposing, these really have a nice thing going here. Pics could be

a little better, and there could be more essays, but who's complaining? Great first issue, and thru time I am sure will be one of the better out there... (LU)

8 Sunset Ct. / Montville, NJ. 07045

TROLL #1 / stamps

3 1/2 x 5 - copied - 20 pgs

Tiny but informative zine that focusses primarily around Troll distro and Smokin Troll, Pete Troll's label. It tends up working as a mini newsletter about all the latest news concerning British punk rock and punk zines, all of which have an anarcho slant. Good little article encouraging other fellow Brits to get off of their lazy asses and contribute to their local scene, which also provides some helpful pointers on how. Great zine for anyone into keeping up to date on the British punk scene. (CW)

48 Llwyn Bueno / Bontnewydd, Caerleon LL555 2UH / UK

TWENTY BUS / 20¢ & I'd send a stamp

4 1/4 x 5 1/2 - copied - 16 pgs.

Well, I avoid the bus at all costs, but I still got a kick out of this. It's all about riding the Muni here in SF, which is more often

than not an adventure. The drunks, famous people, the waiting, the freaks, and yes, even death. I especially loved the bus phobias cartoon - I have them all. Very cool. (MD)

PO Box 170612 / San Francisco, CA 94117

TYPOGRAPUNX #2 Bb / \$?

5 1/2 x 8 1/2 - copied - 16 pgs

For an editor who claims to be obsessed with typography, this issue is somewhat disappointing. Of course, the form is beautiful but the content is a little thin. The words seem there just for the editor to rearrange. And with a lot of talk about aesthetics, I expected a greater variety of

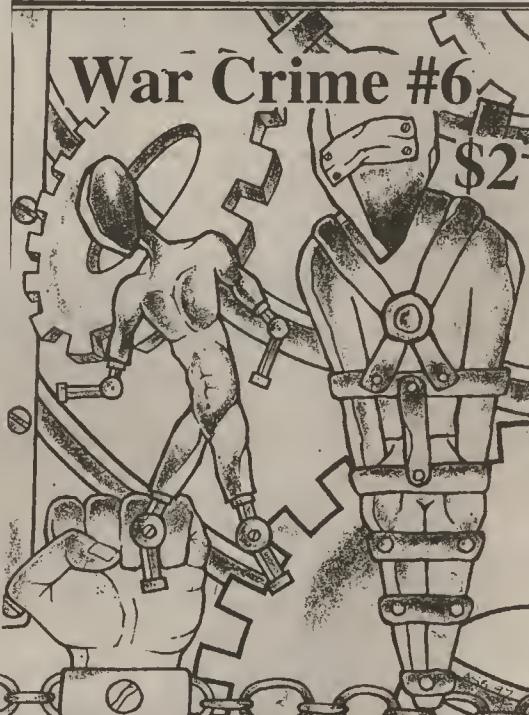
fonts. There's an interview with a font designer, but his artwork is inexplicably missing, as is the font that inspired a two page rant. For a "Bb" issue, there isn't much to do with that letter either. I guess I just don't get it. (TX)

15 Churchville Road #115-163 / Bel Air, MD 21014

UNSTABLE #1 / \$1 ppd

5 1/2 x 8 1/2 - copied - 38 pgs

I wasn't really impressed by this, and was going to put it in the listings, but I wanted



to mention one thing in here that really made me awake while I was on the bus reading this zine. Before I go into it, this zine talks a lot about skateboarding, and has a bit of music and some writings that are just mediocre on the scale of common interest. What got my attention is a personal article written by a girl named Nikki. The article is titled "The Life of a Teenage Junkie." The story starts at the age of 13 with this girl and proceeds on to the present, in which now I believe she is 17 or 18. She tells her story of how she got into drugs, and how she went in and out of rehab and such. The story cuts off just as it is getting in depth, but maybe you should read this for yourself. It really made me think how kids are so naive, and I just hope that this girl doesn't end up dead somewhere because she seems to know what is going on, and I feel for her in a lot of ways. I was deeply moved, and think this is the longest review I have ever written. (LU)

Jeff Mc Mullen / 2965 Sunset Point Rd. / Clearwater, FL. 34619

WAKE UP OR DIE / #8 / 3 stamps
8 1/2 x 11 - copied - 30 pgs

This zine is horrible. The only thing I read in it was the Loudmouths interview, and only because I forced myself to because I like their band so much. But otherwise this zine was impossible to read. Typos galore, misspellings, and a horrible copy job that either made most pages too light to read or cut off the text all together. Who the hell knows what this zine was all about. Kind of strange actually, I mean who would even bother to put out such a crappy job? Thumbs up, however for the use of the dot matrix format—it is nice to see someone is still using a Commodore Vic 20 nowadays. (CW)

Mitch Brown, 624 ZOLL, Warenburg, MO 64693

WAR CRIME #6 / \$2
8 1/2 x 11 - printed - 48 pgs

This has some pretty excellent reprints of various "radical" news from the past six months. Within are details of Lorenzo Kom'boa Ervin's detention in Australia (he is a former Black Panther, a group labeled by the Ausie government as being a terrorist group, although the claim is that he is "not of good character"), actions by EarthCulture against hardwood importers (it coming from rainforests and being a factor in human rights abuses), Shell (for being Shell), and The Martyrs of Chicago encampment in Chiapas (an anti-authoritarian mutual aid encampment in support of the Zapatistas). What little commentary there is reflects the motivation behind the choice of reprints; punk-rock trained anti-authoritarianism mired in the all too ineffectual leftist context. But what can I say, I come from there too and this is a competent effort to be sure. (AR)

PO Box 2741 / Tucson, AZ 85702

WE AREN'T THE WORLD #9 / \$2
ppd

8 1/2 x 11 - copied - 42 pgs
The dynamic duo that did this zine remind me of the Goads of *Answer Me*, in a way. They can completely rip on people and ideas, as well as explore suicide, malnutrition and cults in such an articulate and hilarious way that you can't help but laugh your ass off. Subjects include cryogenics, a dead grandma, proper suicide methods, working at a donut shop (every punxdream?), cults, and some other stuff. Harsh but true zine reviews will make you laugh and wish you were as good at making fun of people. (TT)

Maddy Dental / Box 0023 PO Box 5001 / Amherst, MA 01002-5001

WEREWOLVES #2 / \$3 ppd

6 x 8 1/2 - copied - 40 pgs

A pretty decent personal zine in that a lot of work went into it. Lots of talk about language (which I like) along with some pretty elementary cultural criticisms (but that's a start, anyway). Also stuff about love and skating. Lots of talk about an unnamed "him." A really good interview with Lida from *Secret Agent Girl No 666*. If she got rid of the self conscious/justification stuff at the beginning, this would be better. (JA)
Katie / 64 Ormond Dr / Hampton, Middlesex / TW12 2TN / UK

WOUNDIG #2 / \$1.50 ppd

5 1/2 x 8 1/2 - copied - 52 pgs

A zine with personal stories, ruminations on friendship, travel stories, vegan recipes, anti-McDonald's, etc. There's a lot of personal examination and analysis going on, along with some kinda underdeveloped political ideas. (MJ)

Kristy Shmisty / 104 Union St. / Nelson, BC / V1L4A2 / Canada

MORE LISTINGS

AT LAST / #1 / 1 stamp or trade

Interviews with Mulligan Stew and the Lillingtons. Record reviews.

David Price / 219 Arrowhead Dr. #7 / Mukwanago, WI 53149

BOISE LIFE #1 / 2 stamps

Guidance counselor trouble, dumpster reviews, some "thought provoking" tobacco info provided by a tobacco company, history of VU, word find.

Broanna Langness / 3618 Tulara Dr. / Boise, ID 83706

BUSINESS AS USUAL / free?

Reprints, cut-and-paste news blurbs, interviews with Good Riddance, Skankin' Pickle, the Fixtures (an excellent mail interview), and show/music reviews.

1156 Monument st. / Pacific Palisades, CA 90272

CHANGE OF HEART #1 / \$1 ppd

Political zine with stuff on veganism, the death penalty, the Zapatistas, and more. Hit the picket line! (LB)

102 E. Liberty St. #205 / Savannah, GA 31401-4438

CHUMPIRE #89 / 1 stamp

Long running, small-point type, flyer zine with about 1/3 reviews and 2/3 opinions. Good for what it is.

PO Box 680 / Conneaut Lake, PA 16316-0680

CLONES #10 1/2 & 11 / free +2 stamps
Short but interesting stories and tidbits.

PO Box 39 / Keene, NH 03431

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707 W 21 St. / Austin, TX 78705

GOING NOWHERE / #3 / free

Interviews with Scared Of Chaka, Pinhead Circus, and The Thumbs.
7076 Van Gordon Ct / Arvada, CO 80004

I WILL ALWAYS BE YOUR PORNO STAR #1 / \$1 + 2 stamps

Personal zine mostly dealing with getting over an abusive relationship, and some observations.
Violent Youth Mail order / PO Box 11123 / Spring, TX 77391

LOSERDOM #9

Feel good punk rock idealism with lots of discussions about European subjects (Croatia, show spaces, East Timor). Interviews with Cheapskate and the Make-up. Reviews.

35 Mapas Rd / Dalkey, Co. / Dublin / Ireland

NATURAL MYSTIC #4 / \$3

11 x 8 1/2 - copied - 18 pgs - Spanish
There is a scene report from Chile, interview with the band S.A.C. from Argentina, plus columns and reviews in this thin politically progressive punk zine.
CC 3893-Correo Central (1000) / Argentina

OBLIVION #6 / stamps or trade

An intelligently written quasi-political zine with a nice engraved cover.

120 State Ave. NE #76 / Olympia, WA 98501-8212

SCHISM #7 / \$1.75

MTV sucks, traveling in San Diego, the Skeptics, vegetarianism, signs you are a slacker.

Mike Kraus / 1870 Crestwood Ln. / Muskegon, MI 49441

SMELL OF DEAD FISH #45 / \$1

I found this sloppy and boring. Random writing on traveling, television, Frances Farmer. That's about it.

PO Box 484 / Pensacola, FL 32593

SOFTKILL #8 / \$1

Really thin zine on sabotage with computers and such.

12 pages for a dollar? Uh, yeah....

PO Box 1875 / Pawtucket, RI 02862

VERA KRANT / #17 /

Zine from the Netherlands with articles, zine listing, record reviews.
Oosterstraat 44 / 9711 NV Groningen / Holland

FAMOUS HARDCORE OF PUNKLAND

Introduction: This interview was orchestrated by Mike from San Jose's veteran punk band Uncle Lucifer. Write: Mike c/o Dell, 987 Vine, San Jose, CA

MRR: How long has your punk zine been around?

Craig: My zine has been serving the punk community for a whopping twelve years. It has been around that long because I like what I'm looking and still retain a decent level of being meek and modest. Shit, I fuckin' think I broke even once on the third issue, and I was burnt out for a year during and after the course of the seventh issue.

MRR: How many issues have you put out of Famous Hardcore zine?

Craig: At this time, I'm both juggling with promoting my current issue, and also trying to get as many anti-corporate bands for the next issue (mailed out ten interviews so far, and am working on sending out another twenty bands interviewed, and will put out a complete graphics makeover for the next issue. Twelve Issues.

MRR: How many people on your staff?

Craig: Only me, would one call a one-personed staff DIY?

MRR: How did you get interested in doing band interviews?

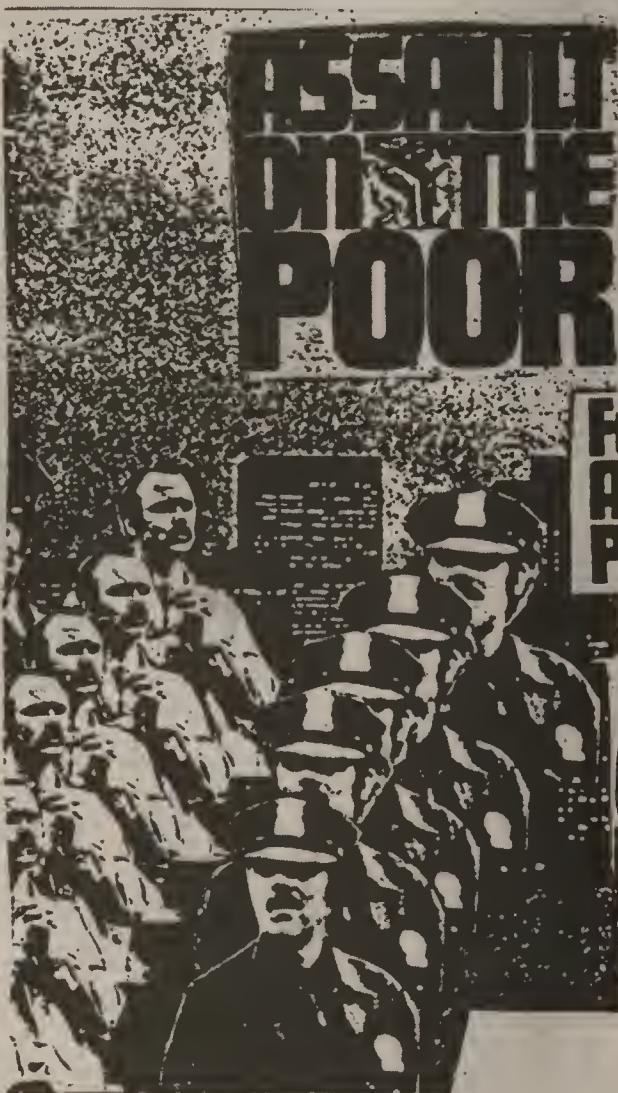
Craig: The incentive for any zine editor is to contact punk bands, because it is the younger punks who are putting out better music.

MRR: So what is your fave punk band?

Craig: We're talking about the roots of music itself here.

Shit in sixty-nine, I saw the Indian summer rock concert. Iggy Stooge had his peanut butter and was throwing dog turds at the audience. When music turned me on I was listening to music that hippys scorned: Sabbath, Alice and Iggy. Ramones I saw at San Francisco's Winterland and it was not a punk crowd. On TV,

radio and newspapers I heard about the Sex Pistols and Black Flag. The next punk "big bang" came from the Midwest Hardcore explosion in 1981 in America. During tough times, the lyrics of Negative Approach kept me alive, the next



hardcore "big bang" came when both Econochrist and Born Against put even more adrenaline into the punk community.

Mike: What is your fave band?

Craig: In all honesty because the corporations left punk dead in the ninety eighties, I have to say Black Flag because how they supported and gave something back to the punk community, fantastic music, they had

something to say.

MRR: What's your fave gig?

Craig: Good question. I have to confess it was Early eighties Discharge at Oakland Arena. That specific gig, I was one out of six people who were the audience members when Social Unrest played bottom bill. A lotta bands. I think it was after four hours, Cal and Discharge blew me away I was having fun by cramming my head into PA system speakers.

MRR: What is your favorite issue?

Craig: Number Twelve, the current one. It's non-profit. The main band is Clown Alley and the back page has a sign: "Nuclear Waste belongs in the backyards of the houses lived in by Nuclear Execs." Fuck, for instance domestically, it's five bucks postpaid, throw in three additional bucks and you get seven back issues. Yeah, the current has tons of real DIY stuff.

MRR: What other zines do you like?

Craig: All of Levi's *Diary Of A Bastard* zine and *Horny For The Revolution* for xerox, MRR for newsprint, plus I like to read stacks of old newspapers.

MRR: What band most influenced your life?

Craig: Black Sabbath.

MRR: Which city has the best scene and bands in any area?

Craig: Right off the bat I say San Jose, CA and Pennsylvania State. Electrifying bands Uncle Lucifer and Piss Shivers have given me tons of help. Nobody in San Carlos has given me their demo and might have some luck with Redwood City, Ca. which has about fifty punk bands.

MRR: Which punk club is the best?

Craig: The only punk clubs I've been at were watering holes in the walls. Tickets skyrocket, security is tight, and nowadays you're afraid some security gorilla is gonna hit you on the head with a goddamn baseball bat.

MRR: What is the most timely band?

Craig: Timely, just means if a punk band is good they won't sound worn out in thirty years. Ultimately it will be the punk band who doesn't agree one hundred percent with any given set of rules or factions. It is just the tip of the iceberg for the hardcore punk genre

Craig J. Hill
Famous Hardcore
of Punkland
PO Box 987
San Carlos, CA
94070

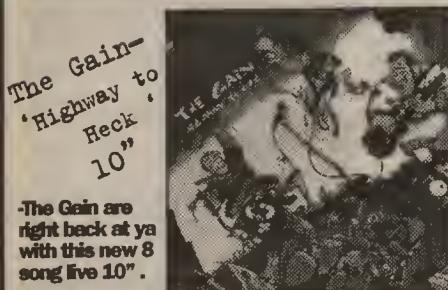


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- 2 Philadelphia, PA @ Upstairs at Nicks
- 3 Cleveland, OH @ Speak in Tongues
- 4 Cincinnati, OH @ Sudsy Malones
- 5 Columbus, OH TBA
- 6 Lansing, MI @ Macs Club w/ Chinese Millionaires
and the Short Fuse
- 7 Detroit, MI @ The Miami
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and the Short Fuse
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The Ditties, Short Fuses and Monos
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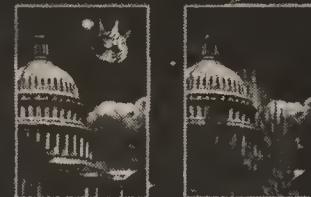
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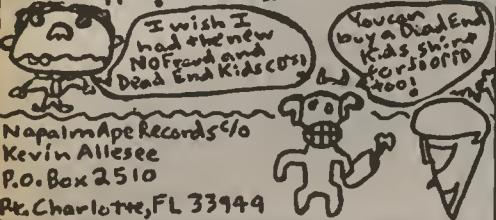
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NOTHING NEW.. UPDATE:

-There have been some delays with the INEPT LP, and it will not be out until late October. We apologize for the wait, and if you have already ordered it, you will receive your copy as soon as it is out, or you can write or email (binterbang@hotmail.com) for a refund. The record is \$6 pppd in the US (\$8 in Can., \$9 world).

-Interbang #6 is out now, featuring interviews with ARA-Columbus, Copwatch Columbus, People Against Racist Terror, COYOTE/Seattle, Jeff Ott, and Michael Novick, plus tons of writing and more. It's \$2 pppd in the US and \$3 pppd elsewhere. Distro by Tree Of Life, Mutant Pop, and lots of kids all over the globe. Thanks to those who are helping out.

-Interbang #7 will be out on October 15th. Pre-orders are okay. \$2 pppd US / \$3 world.

-VIA "Back Asswards" CD is \$8 in US, \$10 world. There are few copies left, so order now. Won't be repressed for awhile.

-The Anti-Racist Action-Kent benefit CD compilation is coming along well and will be out in winter-spring of '98.

-For Anti-Racist Action info, write: ARA/POB 82097/Columbus, OH 43202. Email: ara@coil.

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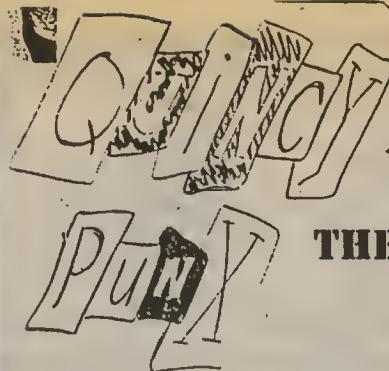
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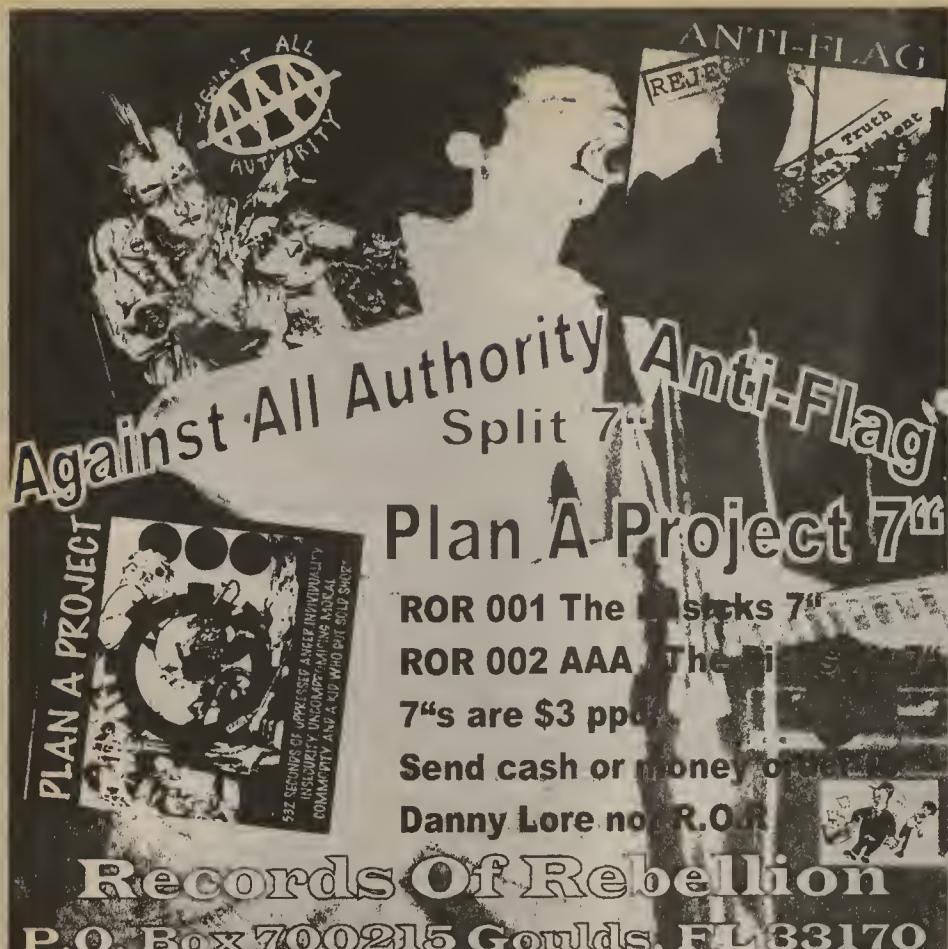
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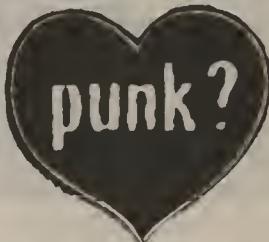
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WANTED Killed By Death, Back to Front, Bloodstains, etc. '77 to '83 punk records. Please send your list to Makiko Ichihara, 2-13-2 #102 Hatsudai Shibuya-ku Tokyo 151 Japan.

WANTED '77-'83 worldwide obscure rare punk records. Please send your list to: Kazuhiro Emori 2-36-4 Kitamagome Ohta-ku Tokyo 143 Japan.

SEVEN FOOT SPLEEN 'Boredom and Disease' 4 song 7" ep. Death To Dead Things zine sez "The sludgiest, feedbackiest, Eyehategodiest noise of a band I've come across in ages." Terry from the band Grief sez "Heavy and inspiring shit." \$3 ppd from Rhodhiss Records 153 Duke St. Granite Falls, NC 28630.

HUGE SKA CATALOGUE. New CDs from Jump Up: Eclectics "S/T", Adjusters "politics", Parka Kings "Bienvenidos", Hot Stove Jimmy "Salute", ea \$10 ppd. "Everything Off-Beat" 17 band ska comp CD \$5. Ska-Tastrophe Mag #5 (64 pgs) \$4. Tons more import/domestic, CD/7", write for free catalogue: Jump Up! 4409 1/2 N. Greenview-Ste 2W, Chicago, IL 60640.

OBSCURE & RARE PUNK/HIC lp's from the 80's for sale. including FOD, Die Kreuzen, Cap. Punishment, Crommags, PHC, The Mob, ID Under, Germs, Antisect, early Dischord, SxE and 100 more. Marc Gauci, 40 Rue Croix Verte, 81000 Albi, France.

BLOODSTAINS ACROSS Belgium lp (Kids, Pigz, X-Pulsion, Mad Virgins, Onion Dolls, Spermicide, etc.). \$14 ppd. Copies on colored vinyl (only 100 made) in stock now, so order fast! Death by blowjob singles box (4 7"': Bunny brains, Voodoo Muzak (Fr), Slugsalt (UK, Splintered side project) & one free bonus 7"). Ltd edition of 300. \$13 ppd. Cash only to Kris Verreth, Tervuurenestwg 217, 1820 Perk, Belgium. demderby@tornado.be

RARE PUNK records, cds, tapes, stickers, buttons, patches, shirts and a ton more for low prices! Adicts, Dickies, Crass, Vice Squad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat and thousands more! For a huge 45 page catalog send \$1 to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Call for updates at (909) 483-2979. Dr. Strange has your punk rock fix!

BEST OFFER-Avengers: We are the One/target cover. Mutants: New Drug b/w Insect Lounge, New Dark Ages, original cover. Excellent Shape. Rikki Sender, 1416 Grant Ave #26, SF, CA 94133, m.o. preferred.

MAXIMUMROCKNROLL music classifieds

DISTRO! I DISTRIBUTE records and zines through mailorder, the computer and at shows. Please send a sample of whatever you have and I'll get in touch. I also do a label and have a Millhouse/Dig Dug split 7" for \$3ppd. Bands send stuff for upcoming pop/punk comp. CD. Act your Age! 3244 Locke Ln./Houston, TX 77019-6208/ act your age@aol.com or IChristoff@aol.com

WANTED: LOS CRUDOS- 1st two 7", Crudos/Manumission split 7", The Pist/Malachi Krunch split 7", Propagahndi/I Spy split 10", Pogo Attack Lp (original cover), Spazz/Charles Bronson split 7", Dropdead- 1st 7", Dropdead/Rupture split 8" Dropdead/Crossed Out split 5", Mukilteo Faries- "closet check" 7"— Matt/19 Eagle St. Ware, Ma 01082

VIDEOS! I have the shows you wanna see! Free transfering of any world system. Over 3500 quality shows, rare old and hard to find new stuff. Punk, hardcore, movies, doc-umentaries, ska, alternative. Send 55c SASE or \$1 for big list. Fast reliable service. Call, write, e-mail: Peter DeMattia, 8 Haddon Rd. Hewitt, NJ 07421 - 2329 Phone: (973)853-4420. e-mail: peterd@warwick.net

VIDEOS! I can't list them all here because ther's over 3500 shows available! So call or write to see what I have. Free list by e-mail. Or send 55c sase or \$1 for my big list by regular mail. Fast service! Industrial, punk, hardcore and more! Peter DeMattia, 8 Haddon Rd., Hewitt, NJ 07421-2329. phone: (973) 853-4420 e-mail: peterd@warwick.net

HARDCORE 4 SALE: Agnostic Front-Victim LP \$50, Cleanse the bacteria - comp blue vinyl \$40, Heresy - flexi \$15, SSD - live EP \$15, Napalm Death - Live LP's \$20, Deep Wound - EP blue vinyl \$15, Violent Children EP \$20, Also got more LP's and EP's. Jose Ortega, 8922 Clarinda, Pico Rivera, CA., 90660.

PUNK PORN: Alternative & Punk sex films with punk soundtracks. Send S.A.S.E. with 18 or older age statement. Always looking for new bands for soundtracks & people to be in the films. FireStorm Productions, P.O.Box 422965, San Francisco, CA., 94142 - 2965 U.S.A.

POISON IDEA, ANTISEEN records, live stuff, rarities, flyers, posters, interviews, articles, photo's wanted. The stuff that's old hat to you may be near impossible to find over here! Will buy or trade, let me know what you got and what you want. Any help is appreciated. Thanks. Ross, 2 Seymour rd, Tipton, West Mids, DY4 0EW, England.

FOR TRADE: Condemned to Death-Diary of a Love Monster LP(Radical), Fartz-World Full of Hate LP, Lipcream-Kill Ugly Pop LP, SOB-What's the Truth LP, UK Decay-Rising...12", Gastunk-Mr Gazzime 7", Jackshit-Hicktown 7". Wants: Execute-Hardcore Temptation 7", Malinheads-Hoax 7", RFTC-Pure Genius (clear vinyl) 7", Terveet Kadet-Aareton Joulu 7"(original), Gism-Destation 12", More 80s hardcore. Contact: Bill Skoulas, Poste Restante, Eolou 100, 10200 Athens, Greece.

THANKS A LOT to all the bands, fans and others that made Scumfest 97 a great success. Now planning for Scumfest 98. Bands or fans write Andy 2326 Sheffield Rd., Raleigh, NC 27610 or call between 6:00-10:00 pm Mon-Thurs 919-833-6520.

I'M SEARCHING FOR: Psycho "8 song EP" 12"; Lawnmower Deth 7"; Agathocles/Drudge LP; AGx/Putrid Offal 7"; AGx/Kompost 7"; AGx/Nasum 7"; AGx/Smegma 7"; Blood Live 7"; Sexorcist/Extreme Smoke 7"; Bloody Mess & The Skabs LPs. Nicholas Gosselin, 1720 Tall-eyrand, Brossard, QC, J4W2J2, Canada.

WANTED: The Lizards. "Whatever Has Shemp On It". Yes, Lindsay, I still listen to that tape you made for me. Write: Marshall Miller, 2300 C Myron Dr. Raleigh, NC 27607.

PUNK RECORDS SALE!! Private collection. 300+ items. Anti-Cimex, Kohu 63, Lama, Chaos UK, Minor Threat, SLF, Misfits, Rattus, Cock Sparrer, Chaotic Dischord, Rudi Peni, and many more! Send 1 irc for list to: Maxa, Orelinkatu 51 D 33, 37120 Nokia, Finland.

IMMENSE LIST of over 2000 records 76'-97'. Punk, alternative, new wave, indy, grunge, crust, hardcore, dirge, no wave, noise, pop & garage. Send 2 stamps or 2 irc's intl. to Discourage Rock & Roll, PO Box 420594, San Francisco, CA. 94142-0594. This list is just 1/2 of our stock, so send a want list & we'll scour the vaults for you most desired items.

1976-83' MOST WANTED fugitives now standing trial. Court convenes at Discourage R & R. Send for most current detectives report of Killed By Death/Bloodstains type rarities. Recently hauled in here were: Lost Kids, Niggers, Fire Exit, Village Pistols, Stoned, Nasal Boys, Cell 609, Tazers, Ticks, Maids, Fear, Helmettes, Lubricants, Features, Ice-9, Meaty Buys, Pankrti, etc. Send stamps and want lists #7 to: Discourage R & R, PO Box 420594, San Francisco CA 94142-0594. Trades & consignment welcome.

RAMONES lots of audio to trade. Video too. Need more of the same as well as Marky And The Intruders, Devo, Kiss, Monkees, Fear, Lee Ving's Army, Dictators, Dickies and most old-school punk and metal. Sends lists to: Chris, Box 674, Slater, IA 50244. Foreign contacts welcome.

DIABOLIX (not the UK band) but Dublin's finest jazz-noise band (circa 88') looking for demos, live, etc. Have "Braincells But Who's Buying?" demo, will trade for hc, punk, noise. Johnny Postbus, 2110 2301 cc Leiden, Nederland.

CHARLES BRONSON video last show 08/97 with Assuck, Mk Ultra & Acris - \$10ppd. Assfort, Gauze, Spazz, 09/96 - \$10ppd. Or both for \$10 on 4 hr speed. Direct from master. NTSC only. Well hidden cash please. Susan, Box 543, Station B, Toronto, ON M5S 2T1, Canada.

RARE PUNK/HC FOR SALE: Crap Detectors: Diseases lp \$50, Really Red: "Teaching..." lp \$80, Minor Threat: "Filler" 7" with insert \$80, Necros: "Conquest" 7" \$65, Controllers: "Slowboy" 7" \$90, Crap Detectors: "Cut The Crap" lp \$60, Fleshapoids: "Electroshock" 7" \$100 signed. Send cash or money orders/checks payable to Tate Thomas, 6402 Melody Ln. #2190, Dallas, TX 75231. Post/free.

JUNK PUNK COMPILATION - 21 bands, 34 song punk rock compilation cd. Featuring: Latex Generation, The Martians, Buglite, The Hudson Falcons, The Piss Shivers & more. \$3.00 (postage paid). Payable to: Cedric Crouch, c/o Spine Punch Distro, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

HARDCORE AND PUNK noise crust grind-core bands wanted also pop-punk, ska, or oi bands (anything!) to play shows 7 days a week at the garage in Jasper, Alabama! We are a One year old venue and we book paying gigs! So if yer' band is looking for a show to fill in tour give Ben a call- 24/7 @ 205-221-5313.

NEED ANARCHO-HC BANDS for series of tape comps. Punk bands and pogo bands accepted also. No pop-punk. Send your release or song on all formats. You will get copy of tape and cover so you can make em yourselves. Born Against, Discharge and Pogo-Punk-like bands are awesome. Send all shit to: Ted Stomp, PO Box 474, Gladwyne PA, 19035.

FOR TRADE: (All orginals, No bullshit!); Maggots: Tammy Wynette 7", The Eat:God Punishes The Eat 7". Xtraverts:Blank Gen 7" & Speed 7", Baloney Heads:I'm A Drunk 7". Freeze:Tourists 7". Checkmate:Only Fools 7". Sods:Television Sect 7". Breakouts:All We 7", Stalin:Stalinism 7", Arson:White Folks 7", The Dogs.Slash Your Face 7", Brulbjaz:Dodens apostlar 7", Nasty Facts My Car 7", etc tons more all around the world!!! I trade or sell. (Massive Catalogue for \$2 / 3 x IRC) Write, call or send fax/email to: A.A.R. c/o A A R c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

WANTED: (Orginal 1 st pressings only); Nubs: I Dont Need 7"(wp \$120), Hollywood Squares: Hillside Strangler 7" (wp \$170), Johnny Demon & Devils: Make Me Spew 7" (wp \$150), Tapeworm: Break My Face (wp \$170), Hugh Beaumont Experience: Cone Johnson 7" (wp \$300), Count Vertigo: X-Patriots 7" (wp \$120), Helen Killer: Surfin w/Steve 7" (wp \$60), Spys: Underground 7" (wp \$100), Thought Criminals: Hilton Bomber 7" (wp \$200), Absentees: Trying To Mess 7" (wp \$200), Fresh Color: Dance Around 12" (wp \$100), Child Molesters: Wholesale Murder 7" (wp \$250), etc 70's & early 80's punkrock obscurities from all around the world!!! I buy or tarde so write, call or send fax/email to: A.A.R. c/o A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi.

FOR TRADE (All Orginals, No Bullshit!!!) Bastards: Impossibilities 7", Dogs: Charlie 7", Mittageisen: Hardcore 7", Paere Punk Comp LP, Agent Orange: Bloodstains 7", Norman & The Hooligans 7", Ideals: High Art 7", Fresh Color: Source 7", Eppu Normaali: Akne-pop LP & Nipa 7", Gears: Beach 7", Star Club: Go To Hell 7", & Wakaki Ansatsusha 7", etc etc tons more all around the world!!! I trade or sell. (Massive catalogue for \$2 or 3xIRC) Write, call or send fax/email to: A.A.R. c/o A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi.

MELVINS 7-INCHES WANTED: Looking for the first 7" and last in the Amph.Rept. series of 12 singles. Catalogue Nr. Scale 82 and Scale 93. Only mint conditions. No trades. Magnus Jansson, Maria Prastgårdsgatan 25, 118 52 Stockholm, Sweden. allfn@ algonet.se.

MEGARARE: Finnish Punkrock Obscurities for sale or trade, like; Maho Neitsyt:Mita On Punk? 7", Briard:All 7"s & LP, Destroy:Sanoja 7", Rattus:Khomeini Rock 7", Stalin:Chaos 7", Neuroosi:Rock Against Seija Isonsaari 7" (Rarest european punk single, 10 exist!!!), Kasvain:Onko Suomi Usattunut 7", Nauta:Onko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmiryhma:Aanilevyko 7" etc... available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!! (Massive catalogue for \$2 or 3xIRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. tel/fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi.

DESPERATELY SEEKING any Rancid items. Photos, articles, videos, ticket stubs, fliers, anything! Copies o.k.. Also looking for penpals. I'm 15 y/o girl into ska, ska-core, some punk. All sk8rs welcome. Your photo gets mine. Maybe find a significant other (m.). Marissa, 1914 Montrobes Pl., S. Pasadena, CA 91108. No racists allowed!

16 YEAR OLD FEMALE guitarist looking for a 15-19 year old guitarist/singer want to start an all-girl punk band. Influences: Snap Her, Red Aunts. If you live in San Fernando Valley or near it in California contact Nancy 1-818-989-2172 or write me: Nancy 14362 Burton St., Panorama City, CA 91402.

EERIE RECORDS CATALOG, \$0.32 stamp. Eerie Records, 2408 Psach St. Eerie PA 16502. My 3 Scum, X-Whites, Re-todz, Assmen, Mollies, etc.

SPAZZ IS LOOKING for any videos of any shows on their US summer tour. We got cd's and assorted ep's and other goodies to trade (if we haven't already... for those who did get stuff for vids...send them!!!). We're especially looking for the Columbus fest and the Denton show with Avail. Please send or write to Max c/o 625 Productions, PO Box 423413, San Francisco, CA 94142-3413 USA (new address!! Please send a stamp if you're writing for 625 info!!)

625 has a new address: PO Box 423413, San Francisco, CA 94142-3413 USA....I got new ep's by Excruciating Terror, Godstomper, a Gorymelanoma/Emetic split ep, the El Guapo comp lp plus a lot more coming up. Write to Vacuum Distro (see ad this issue for address) for quick service. Stores and distros get in touch for wholesale prices. Always down to trade for wimp-free stuff. Write first!!

FOR SALE: BEATNIK TERMITES 1st 12" \$50. "Taste The Sand" (import lp) \$10, "Ode To Susie and Joey" (original on St Valentines) \$15, "Undesirable" 7" import (ltd. 500) \$10. Boris The Sprinkler/Scooby Don't split on green (ltd 100) \$8. Parasites "Punchlines" import lp #ed \$15, "Pair" import lp \$15, split w/Mourning Noise (ltd. 1500) \$10, "Something To Hold Onto" 7" on white (ltd. 500) \$10. "Letdown" 7" on purple \$10. "Burnt Toast" 7" on blue (ltd. 100) \$15, "Burnt Toast" 7" tour edition ltd 300 #ed, \$15. Queers "Too Dumb To Quit" 7" \$10. "Look Ma No Flannel" 2x7" on pink (ltd. 100) \$35. "Rocket To Russia" tour edition lp (ltd. 300) \$55. "Shout At The Queers" live lp (ltd. 666) \$70. Sweet Baby "It's A Girl" (original lp on Ruby) \$35. Groovie Ghoulies "Don't Go Out Into The Rain" 1st 7" (ltd. 1000) \$15. "Hello Hello/I Wanna Have Fun" 7" \$10. Cash or money order payable to Jason Duncan, PO Box 16102, Spartanburg SC 29316. No checks!

PUNK/HARDCORE VINYL RECORDS from 1980-present for sale or trade. Also posters, old zines, concert photos, verotik comics, compact discs, and punk related collectibles. E-mail to 102165.134 @ compuserv.com.

TOAST is just a collective of people involved in music & alternative culture. We play in bands. We'd love to visit your country, anywhere in Europe. We also do a zine, compilations, etc. & we can put up shows for your band in France. Get in touch. Toast c/o Guillaume Gouardes, Font de Fraysse, Route de Cahors, 46150 Catus, France.

SPEED OF DEATH eight song all new cassette now out by the Mighty Sanity Assassins. Pro packaging great sound only \$4 cash only. Extreme old style hardcore with a slant on surf radio shows, zines contact- Dagger Tapes/P.O. Box 380152/East Hart-ford, CT/ 06138-0152

MEGA-RARE KILLED BY DEATH punk& hardcore set sale. Hundreds of original 7"s and Lps: The Freeze, General Froodz, Germs, La Peste, Really Red, Shirkers, SSD, etc. New Stuff every month. Send SASE (long envelope) for list to: Mike B/159 Emeald St./Malden, MA 02148. Please send your top want lists!

LOOKING FOR: Youth Brigade 7" (Dischord). Teen Idles 7" (1st press), Minor Thread 2nd 7" (1st press), Up Front-Spirit lp (1st press), Uniform Choice - 1st lp (1st press, poster). Also 80's SxE shirts. Will pay or trade. Sebastian Stronzik, Wermelingstr. 42, 48147 Munster, Germany.

MAXIMUMROCKNROLL music classifieds

LOOKING TO TRADE TAPES, especially Euro - Hardcore (BGK, FFF, The Ex, CronGen, Raped Teenagers, Bervier Noir, Seeing Red, Chubawamba, Kina, etc.) but have eclectic tastes. Also, any Swedes or Norwegians seeking correspondence feel free to drop me a line. Profiteers and Nazis need not apply! Richard c/o Copyright Liberation Discotporated/ International HQ: 13-510 Ginger Dr./New Westminister, BC/ Canada V3L 5K8

WANT:S.O.B/OUTO SPLIT EP: Trade w/VA Outsider or HC Unlawful Assembly LP. Also I've other rare stuffs. Please Trade Mid~Latter 80's UKHC/Grind/Death etc..List: \$1 or send ya list, also I've distro Int.HC/Grind/Death etc, list \$1. Masahiro, S8-W8-521-32-201, Chuo-Ku, Sapporo, 064, Japan.

BANDS WANTED: Slap Happy Records is looking for bands for upcoming compilations and full length releases. All styles, especially pop punk. Cheap exposure. Send demos to P.O. BOX 249, Byron CA., 94514. (510)-634-3580 (Ted).

WANT:S.O.B/OUTO SPLIT EP: Trade w/VA Outsider or HC Unlawful Assembly LP. Also I've other rare stuffs. Please Trade Mid~Latter 80's UKHC/Grind/Death etc..List: \$1 or send ya list, also I've distro Int.HC/Grind/Death etc, list \$1. Masahiro, S8-W8-521-32-201, Chuo-Ku, Sapporo, 064, Japan.

TRICK, TALKING, MEAT Sell me these records - Germs- Lexicon Devil, Fear- I Love Living in the City, The Eat- Communist Radio, Dogs-Slash Your Face, The Lewd-Kill Yourself, Plasmatics-Meet the, The Cramps-The Way I Walk, Go Go Muck, Poison Idea- Blank, Vacant, Blackout, Pick Your King (clear). Call 1-206-748-0874. Rob Frishkoff, 502 Minor Ave. North #3, Seattle, Wash 98109 or write.

WANTED: ORIGINALS or copies, name prices or trade. Vandals - "Slippery When Ill" cd, Screeching Weasel - "Ramones" lp, "Hot Horny...", "Snappy Answers...". Ep's, rare stuff or bootlegs by NOFX, Propagandhi, Vandals, Weasel, Guttermouth, MTX, etc. I've got some rare stuff to trade, send list of what you want. Mike, 124 Shady Hill Rd. Apalachin, NY 13732. Thanks.

GG ALLIN— "So I Hear You're Writing a Book About GG..." Unique in-depth look into his career, life by his "authorized" biographer; many rare pictures/ Plus Misfits, Switchblade Symphony, edible insects, interview with real phone sex worker and more in Implosion: A Journal of the Bizarre and Eccentric #7. 64 pages. \$5 ppd world wide. Implosion, Box 533 653, Orlando, FL 32853-3653; Smudge21 @ aol.com.

DR. BOB'S NIGHTMARE "Stinkin' Thinkin'" cd. 20 songs! Over 50 minutes of pure rock and roll sleaze! Only \$8.00 postage paid!! (Outside the US add \$2.00 for extra postage). Also available: Dr. Bob's Nightmare 4 song 7" on cherry red vinyl...\$3.50ppd. Stuntmen/Dr. Bob's split 7" \$3.00ppd. Make checks/money orders payable to Dave Chamillard. King Alcohol Records, PO Box 8203, Philadelphia, PA 19101-8203.

LOOK FOR PLASMATICS book "Your Heart In Your Mouth" David Clark, 919 School St. New Castle, Delaware, 19720.

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, BONDAGE, S-M. Pyramid belts, collars, wristbands, restraints, cones, spikes, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to: B. Leather, 2072 Richfield Dr, Kettering, OH 45420.

BRAM!!! THIS IS KIM of Square Suckers zine. I'm so sorry that I never answered your letter. My mother decided to confiscate some of my mail. Please write back at P.O. Box 3701, Johnson City TN 37602-3701.

PUNKS AND POLITICAL dissidents around the globe! I need your help! Corporate Necropolis #1 is in need of informative articles and scene reports written from an anarchist's perspective. Information on collectives, protests, boycotts, and direct action will be beneficial. Submitters will receive free issues! Feel free to send records/zines for review. Take Care!! - Patrick Plough/916 Hammocks View/Savannah, GA/31410/USA.

GUTTER HAS STYLING punk rock accessories in tons of color and materials. Spiked, studded and bondage bracelets and collars in collars from oxblood to sparkly pink, plus non-leather materials for vegan kids. To get a catalog, send one .32 cent to: Gutter, PO Box 1296, New York, NY 10276. Stores - ask for wholesale price list.

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send \$1 US or foreign for current catalog. Send samples and working terms for consideration. (No demos) Sound Idea/PO Box 3204/Brandon, FL 33509-3204 USA Call (813) 653-2550. Stores: Call for wholesale rates.

NEED DISTRO HELP? Send samples and working terms. (No demos) If I am interested, you'll hear from me. Sound Idea Distribution/PO Box 3204 /Brandon, FL 33509-3204 USA Call (813) 653-2550. Stores: Call for wholesale rates.

HAZLO TU MISM@ is the name of a bimonthly punk/hc zine. Send (free) classifieds, write for ad spaces or send stuff for reviews to: HTM; CC 213 suc 12 (b) cp 1412 BS AS Argentina. Issue #1 \$3 ppd.

ATTENTION BANDS! Sell your record through mail order catalogue mailed directly to 500 addresses. Send your ad 2 3/4" wide by 2 1/8" high, 20 stamps, and at least 20 addresses of your friends and fans to Wabbit Wecords, PO Box 117, Franklin, NJ, 07416.

SHIRTS: Aus-Rotten "Fuck Nazi Sympathy" (2-sided shirt, \$9), Amebix "Man on Pole" (\$7), Punktur, 2000DS, others also available. Patches: 75 cents PPD: many bands including 2000DS, Flux, Amebix, Misery, Nausea, Filth, Dirt, and others. Music, too! Write for catalog! Singlespeak Distro, P.O.B. 1705, Meriden, CT., 06450.

BANDS: We'll screen your logos/drawings on patches, T-shirts, and back-patches. Write for prices & samples of our work. Serious inquiries only please. Singlespeak Distro, P.O.B. 1705, Meriden, CT., 06450.

THROWN AWAY like a piece of trash?? Tell me about it! Get a free zine. More lame, the better! Send to: Last Dance / 918 E. Clements B.R. apt. E-5 / Runnemede, NJ 08078

MAXIMUMROCKNROLL classifieds

HANGING LIKE A HEX FANZINE issue #8 out now! Features Brothers Keeper, Unsane, Today Is the Day, Harvest, Stillsuit, Giants Chair, reviews, comics, humor, cynicism, color, more- 48 pgs. on newsprint for \$1 (\$2-Canada/Mexico. \$3- world) #7 w/ Rocket from the Crypt, Coalesce, Earth Crisis, more and #6 also available. 201 Maple Ln., N. Syracuse, NY 13212, caputnik.

GOT ART? Can help you with your record jacket, shirt, zine, book... Traditional drawing including b/w, computer graphics, whole layout available and it's cheap too. Send 2 stamps for samples. Broken Ear - PO Box 660397 - Sacramento, CA 95866-0397.

POLY BAGS FOR SALE: 7" 3mil: 100 - \$6.00, 500 - \$16.00. 1000 - \$27.00. 12" 4mil: 50 - \$6.00, 100 - \$11.00, 500 - \$52.00. All prices postage paid. Cash or money order to Chris Cabay, 429 Circle Ave. Forest Park, IL 60130. 708-366-3477.

SUBMIT YOUR BREAK-UP stories! I need contributing stories for a zine about break-ups. If used, free copy. Send to: Last Dance, 918 E. Clements B.R., apt. e-5, Runnemede, NJ 08078

DUMPED??? So was I. Need break-up stories for zine. Send to: Last Dance, 918 E. Clements B.R., apt. e-5, Runnemede, NJ 08078

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under \$13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or \$10 money order to: PO Box 157, West Sayville, NY 11796

SLAVE; 80 pages, fullsize, newsprint zine is taking hardcore/punk music to review. Ad rates are, 1/6 page \$20, 1/3 page \$30, 1/2 page \$40, full page \$75. Slave, 12039 UNCG Station, Greensboro, NC 27413. (910) 574-2905.

PATCHES AND SHIRTS: \$1.00: SLF, Blatz, Showcase Showdown, Teen-generate. \$1.25: Crass, Blanks 77, SW, Descendents, Anti-Nowhere League, Ramones, Misfits, Pink Lincolns, DK, OpIV, Swingin' Utters. \$1.50: Buzzcocks, Grimple, Clash, Citizen Fish, Subhumans, Bikini Kill. T-shirts(\$9): Clash, SLF, Subhumans, Ramones, Undertones. No coins! Round to nearest dollar! Write or send stamps for full list to: Second String Productions, PO Box 50144, Knoxville, TN 37950-0144.

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. send 10 dollars, cash or money order for simple 7 step instructions to: Ed Duckfield. Immediate response guaranteed for DIY punks! Ed/ PO Box 157/West Sayville, NY 11796

ATTENTION BANDS: Patches: 75 for \$.60 ea. up to 500 or more for .30 ea. T-shirts: \$5.25 ea for 50, 4.40 for up to 300 or more. For more details, write: Second String Productions, PO Box 50144, Knoxville, TN 37950-0144.

SOUTH AFRICA, ZIMBABWE, ETC... I'll be there in Nov. & Dec. Interested in seeing the Africa most tourists don't. Any help (crash pad / advice) greatly appreciated. Jack Kerr c/o 77 Roseneath St., Clifton Hill, VIC 3068, Australia.

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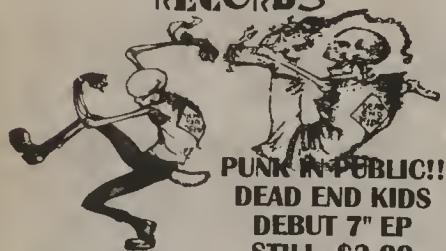
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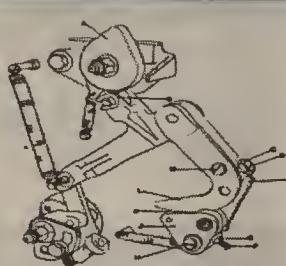
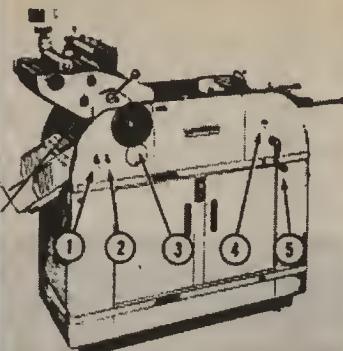


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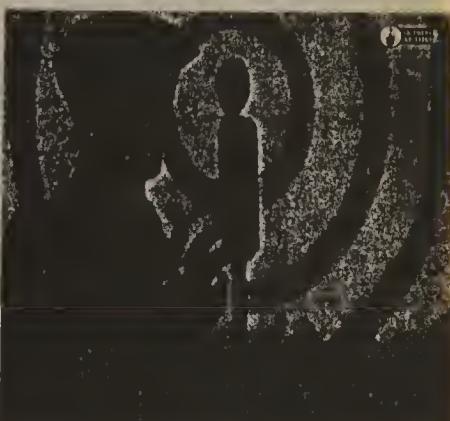
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CRUCIFIX EXHIBIT A.

BRAND NEW FULL LENGTH RE-ISSUE COMPILATION CD/LP OUT NOW ON KUSTOMIZED RECORDS!

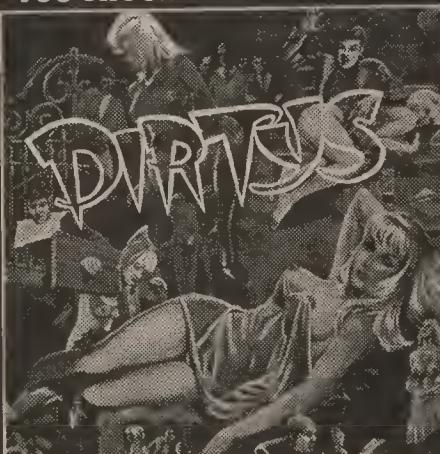
Exhibit A: the entire collection of early recordings from San Francisco's seminal band Crucifix, including *Crucifix self-titled* 12" EP, nineteen eighty-four 7" EP, rare compilation-only versions and five live tracks recorded at CBGB's, NYC, 1984.

This collection documents all the vinyl ever made by Crucifix aside from the currently available *Dehumanization* album.

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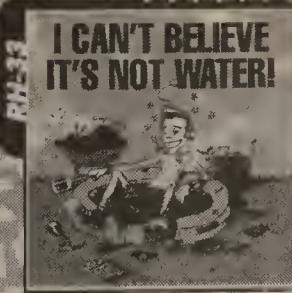
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the PROSTITUTES

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DEAD END KIDS

"ELVIS"

From Florida but they sound like they were from California 1981. Great PUNK ROCK!

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the PROSTITUTES "Get Me Sick"

List alternate for the Prostitutes 7", Bristles still 1st pressing get em now.

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